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Revere 99, F2.8 coated	110.00	86.50
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Kodak Model 25 8mm, F2.7 coated	64.17	
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Kodascope 8-90, 750 watt, case, 8mm	175.00	159.00
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Victor 60	468.00	368.00
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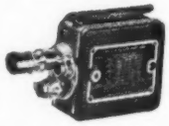

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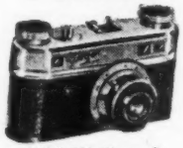

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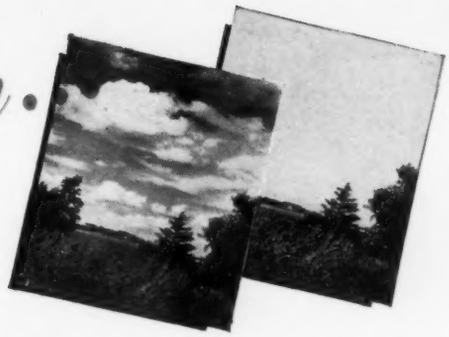

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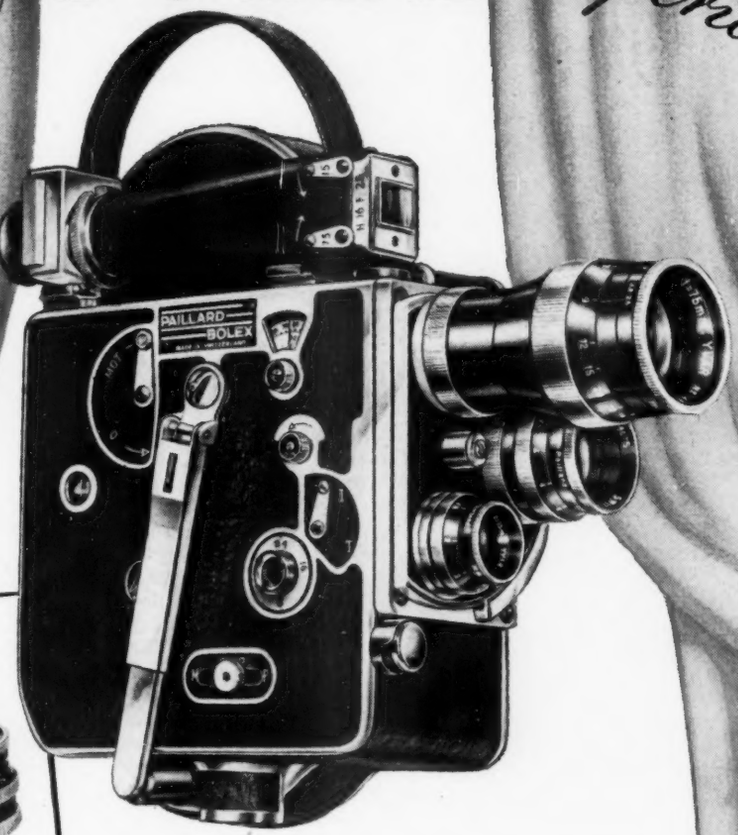

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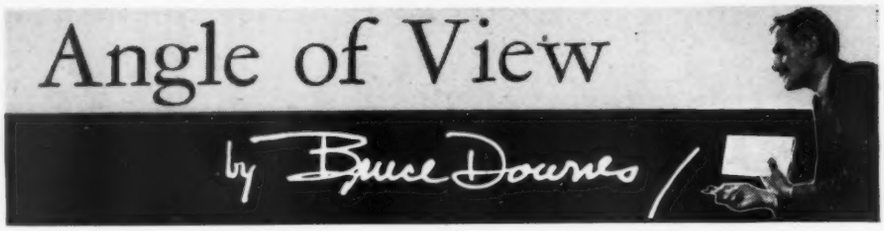
Angle of View



by Bruce Downes

PHOTOGRAPHERS, I perceive, fall generally under two major categories: the Realists and the Idealists. The first approach life as it is, the second tamper with it in an effort to make it conform to their own vision. There are excellent ones in both categories as became evident in Edward Steichen's fascinating show at the Museum of Modern Art this summer. Steichen wanted to see what photographers had been up to since the war, and so he invited photographers of every stripe to submit their work to this heterogeneous show, which he labeled *In and Out of Focus*.

The general effect was one of rather remarkable variety by which the spectator was reminded of the camera's extraordinary scope. From the uninspired snapshots of Walker Evans' Chicago street scenes to the bizarre painterish abstractions of California's James Fitzsimmons, these pictures ran the gamut. Although work by many outstanding photographers was missing the finer subdivisions of the two major categories were sufficiently present for the observer to draw some interesting conclusions about modern photography. It was apparent, for instance, that few photographers ventured into both idealistic and realistic photography. The successful workers generally hew to a single line, although the line at times impinges upon the other category. Let us examine the categories:

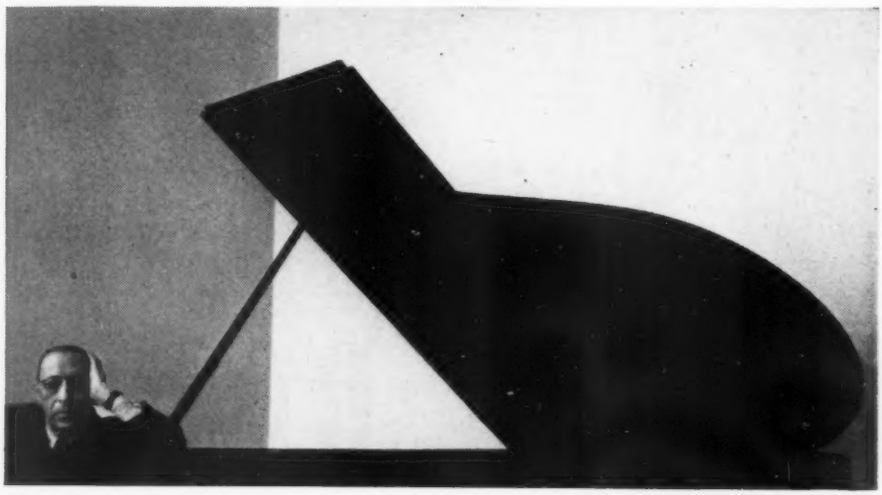
Realism is fairly obvious. The realistic photographer eavesdrops on life in search of the significant instant. The idealist on the other hand attempts to create his own instant by tampering with nature. The realist may appear to impinge upon the idealist's territory when by some photographic device he attempts to distort the realistic instant, as by exaggerated camera angle or the deliberate creation of blurred motion by slow shutter speed.

The idealist, however, may deceive you, as when Herbert Matter photographs a dancer by multiple-image strobe light. One may say that the dancer is as much a realistic object as a person walking down the street, but the dancer has been invited into the studio and instructed to dance in a certain way and in a well-defined area. Such a picture—and there were several of them in the Steichen show—is a contrived picture in which the photographer was consciously trying to achieve a pre-visioned effect.

Uninspired snapshot realism by Walker Evans points up one extreme of the exhibit.

There is, however, one moot point in this

(*Continued on page* 149)



Idealist Arnold Newman consciously creates harmonious design in his portrait of Igor Stravinsky, a feature of Museum of Modern Art's "In and Out of Focus" exhibit.

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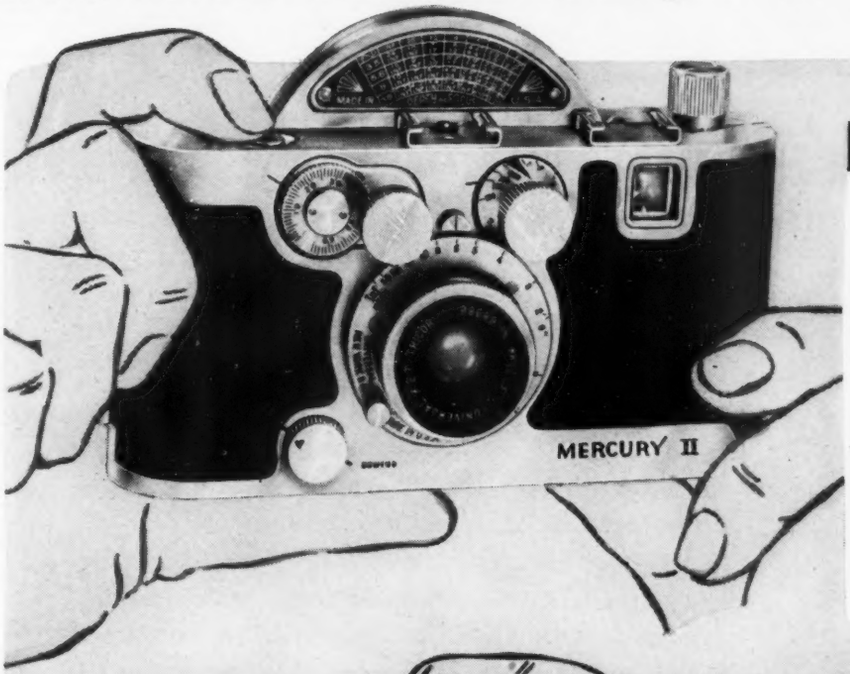

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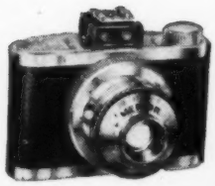

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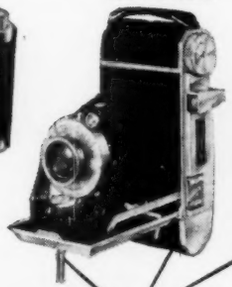

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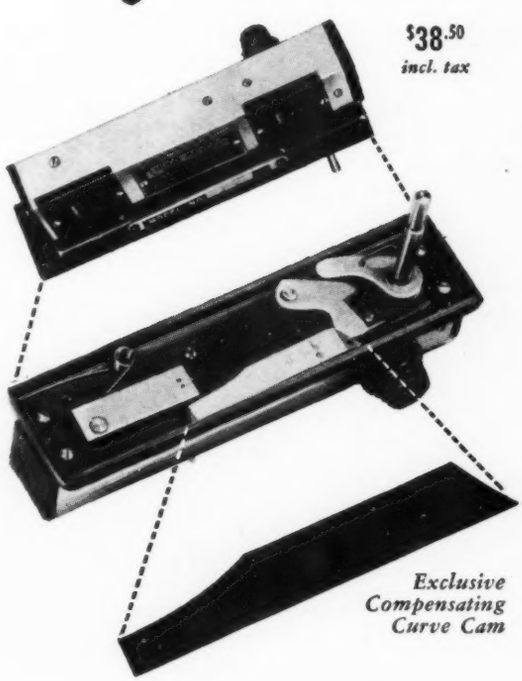

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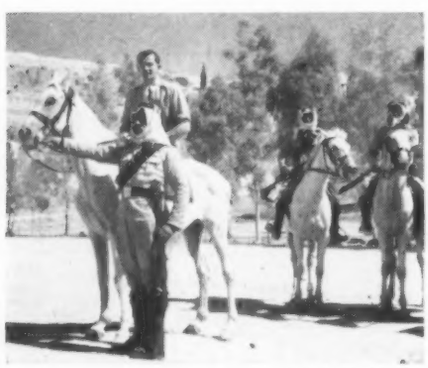
PRESS

By A. J. Ezickson

THE Edward T. Ramsdell trophy, which is awarded annually to a Boston photographer for the year's best news picture, has been won by Anthony Cabral of the *Boston Traveler* for his picture, "Lynch That Murderer," showing relatives attempting to reach the slayer of their niece and being held back by police.

* * *

TOM Fitzsimmons, AP staffer, who is very much in the thick of things in Palestine, jots down some very interesting items in a letter from the battle front. He writes: "The mails in this part of the world are, to say the least, tardy. The mail must come over the road to Jerusalem from Lydda Airport. The atmosphere on this road is quite akin to that of the conditions prevailing during the Pony Express Days. . . . with Indians taking potshots at the riders. The "Indians" over here stem from a variety of races . . . and shoot at a variety of races. Your mail must have traveled the final portion of the trip by snail . . . snipers are in abundance. On a round-the-clock basis some trigger-happy Bren or Sten gunner opens at the sight of everything that moves. At night when you try to get some sleep, just as you are about to doze off the crash of explosions by grenades or trench



Press Association

Jim Pringle, Associated Press photographer, rides a horse with Arab Legionnaires during British troop maneuvers in Trans-Jordan. At other times Pringle rode in a Jeep—and once a sniper bullet crashed through the windshield just as he was climbing behind the Jeep's wheel.

mortars adds to your jitters. Here everybody is in the fight. There are no clearly defined lines of battle . . . everyone tries to get into the act. . . . I had a time of it trying to convince all concerned that I was a newspaper correspondent, not a spy. There are four photographers covering this territory: Jim Pringle (AP); Carl Gossett (*New York Times*); David S. Boyer, and myself. How the hell we are to continue covering this area is beyond me. . . When I get back home to the States I want to be permitted to say about fifty words . . . about those gripes when the boss doles out assignments for the day, particularly weather features up in Central Park. Right now I would give a 'passel' of dough to be there, feeding the squirrels . . . instead of being a target for a lotta guys who feel they just gotta shoot someone because they've got guns."

* * *

THE Milwaukee Press Photographers Association was recent host to photographers from daily papers throughout Wisconsin. The meeting was called to discuss the possibility of organizing a statewide press photographers' organization.

Press Association

Associated Press Staff Photographer Matthew Zimmerman stands on chair arms to make a close-up of eight-foot-eight-inch Olaf Petursson in the latter's New York City hotel room. The Icelandic circus performer arrived in New York in March to make his first professional appearance in the United States with the Ringling Brothers and Barnum and Bailey circus. The sideshow performer, who weights about 364 pounds, has been on exhibition in European countries since 1935.

* * *

ADD photographer-professors: Fremont Davis, Science Service staffer stationed in Washington, is holding a course in photography at the University of Maryland.

* * *

FRANK CUSHING, 32-year-old *Boston Traveler* staff photographer, is still being showered with honors for his famous picture, "Boy Gunman and Hostage," showing a 15-year-old using another boy as a shield in a back-street gun battle with police. Cushing's latest is the Pulitzer Prize award for an outstanding example of photography. The picture also won for him a citation in the *Editor and Publisher* News Photo Contest. Cushing did some good shooting during the war. He was a gunner with the 12th Air Force.

* * *

JACK RICE, the veteran news photographer whose busy camera helped AP cover the war on many fronts, has settled down in Georgetown, Texas, and plans to become a full-fledged farmer and stockman. The Rices, Jack, Mrs. Rice and daughter, Mary Margaret, came to Georgetown following his resignation from the AP. His nine years of AP service included coverage of the global war beginning six days after Pearl Harbor and taking in major invasion moves in the Pacific,

(*Continued on page* 151)

The MAGAZINES

By A. R. Sutherland, Jr.

Executive Secretary of the American Society of Magazine Photographers

REPORT from Palestine. By the time JERRY COOKE had finished a month's assignment in Palestine, he had a total of 22 bullet holes (snipers) in his armored car, had broken 4 cameras (or had them broken), and was an expert at ducking into doorways and peeping through small holes. (Self preservation, not curiosity.)

He traveled at all speeds while there, in the aforementioned armored car, in one-engine fighter planes and in a personally chauffered donkey cart. He reports Palestinian donkeys are no different from any others.

Jerry, who photographed Jewish life all over the country, found that country tiny but beautiful, and the buildings amazing, considering the lack of natural resources. However, he literally had to force his subjects to let him photograph them. He "never met people who were less interested in being photographed." (*Ed. Note:* They may just possibly have had other things on their minds.)

In an outburst of spirit, Jerry stepped out onto the balcony of his Haifa hotel room and fired a pistol shot one night. This set off a series of shots by British, Arab, and Jewish gun positions all over the city and the harbor. "The tension is so great," Jerry explained, "that the whole city is gun happy."

To photographers who plan a trip there in the near future, Jerry advises a quick trip to

Jerry Cooke reports that Palestinian donkeys are no different from any others.

a Berlitz school beforehand, since hardly anyone speaks English but any number of other languages are common. Also, he suggests that all equipment be carried in triplicate, because the combination of bad roads and catch-as-catch-can transportation breaks everything almost immediately.

* * *

FRANK SCHERSCHEL and DAVE EISENDRATH were guest speakers at the Kent (Ohio) University Short Course a bit back. They both turned out to be very good and very funny (especially Scherschel, Eisendrath says shyly) and as a result got to telling one another some funny stories they didn't quite dare to tell the students.

It seems there was this *Life* photographer doing a story on a new and very popular art school in Mexico. He needed a nude model for a shot of a life class, so canvassed around

(*Continued on page* 144)

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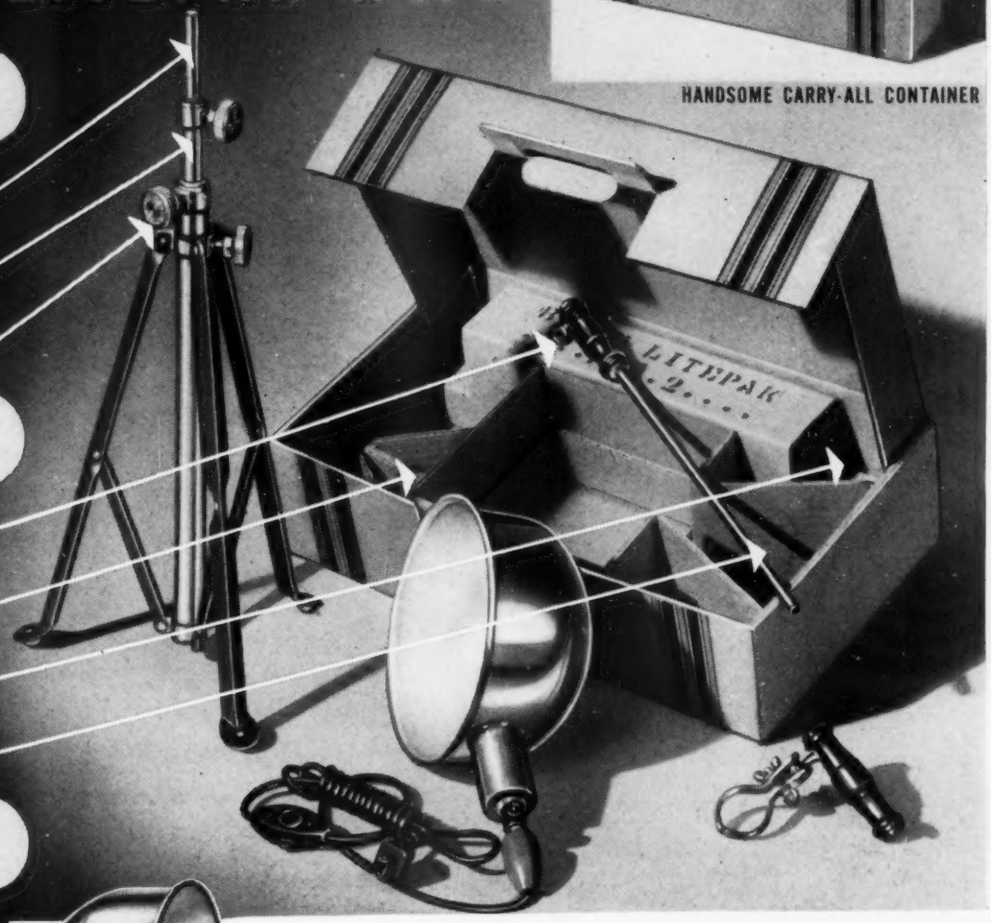

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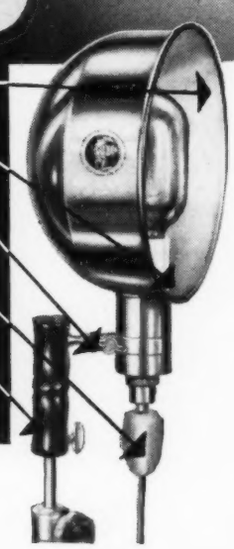

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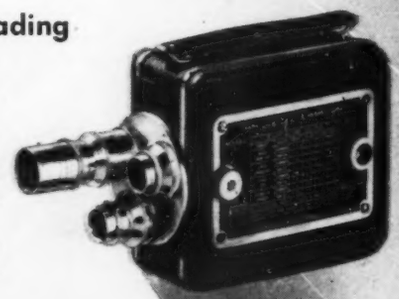

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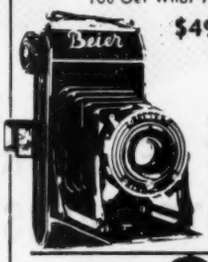

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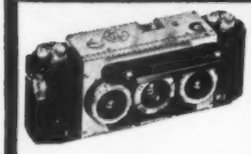

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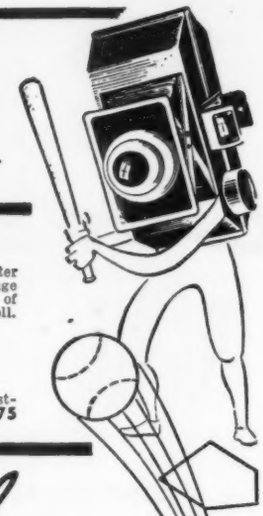

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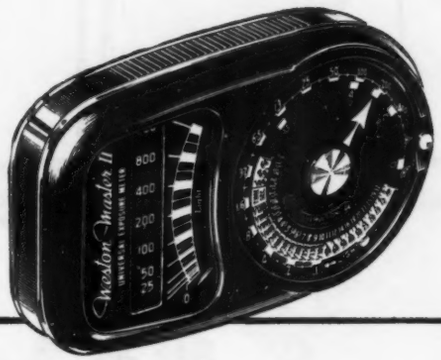

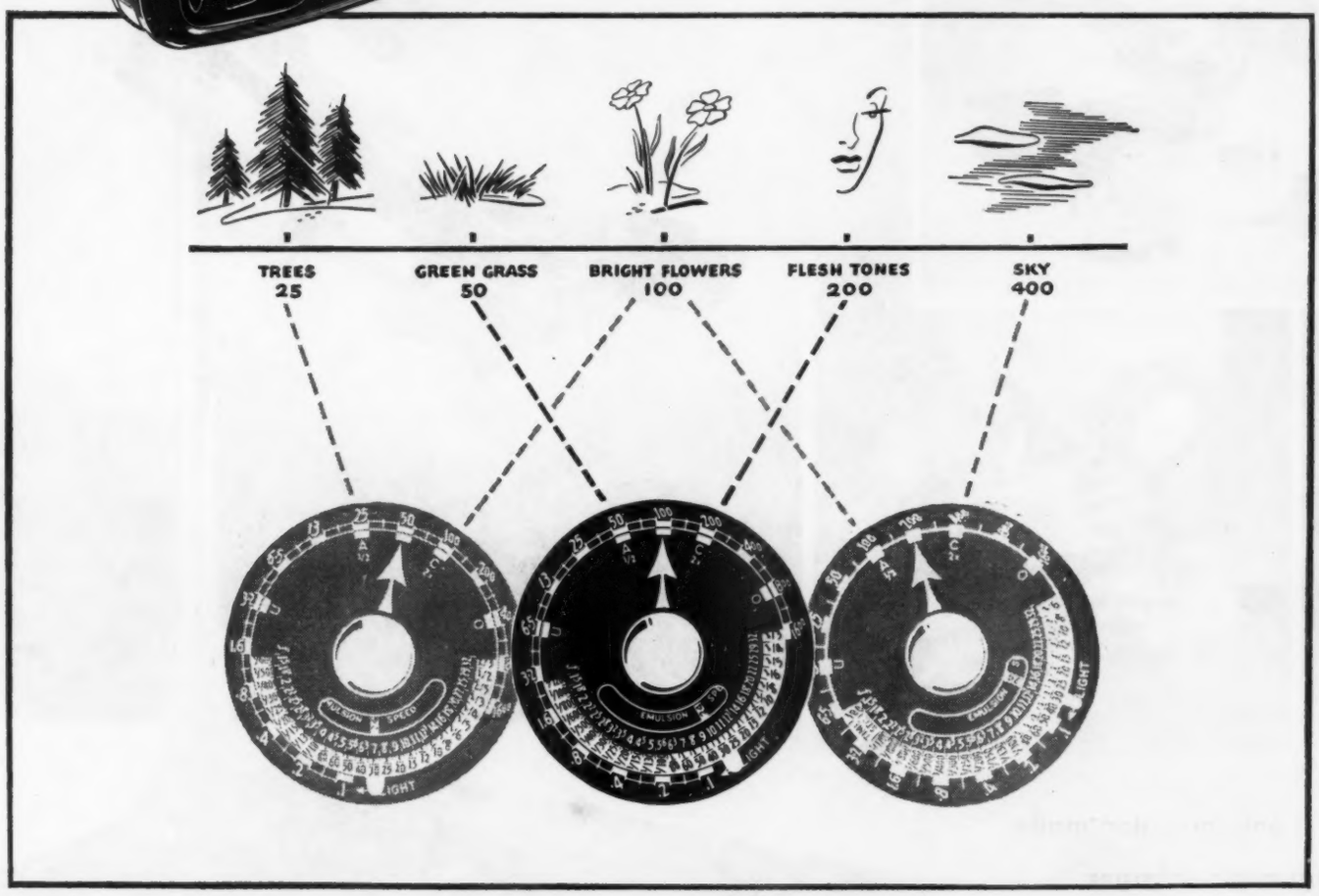

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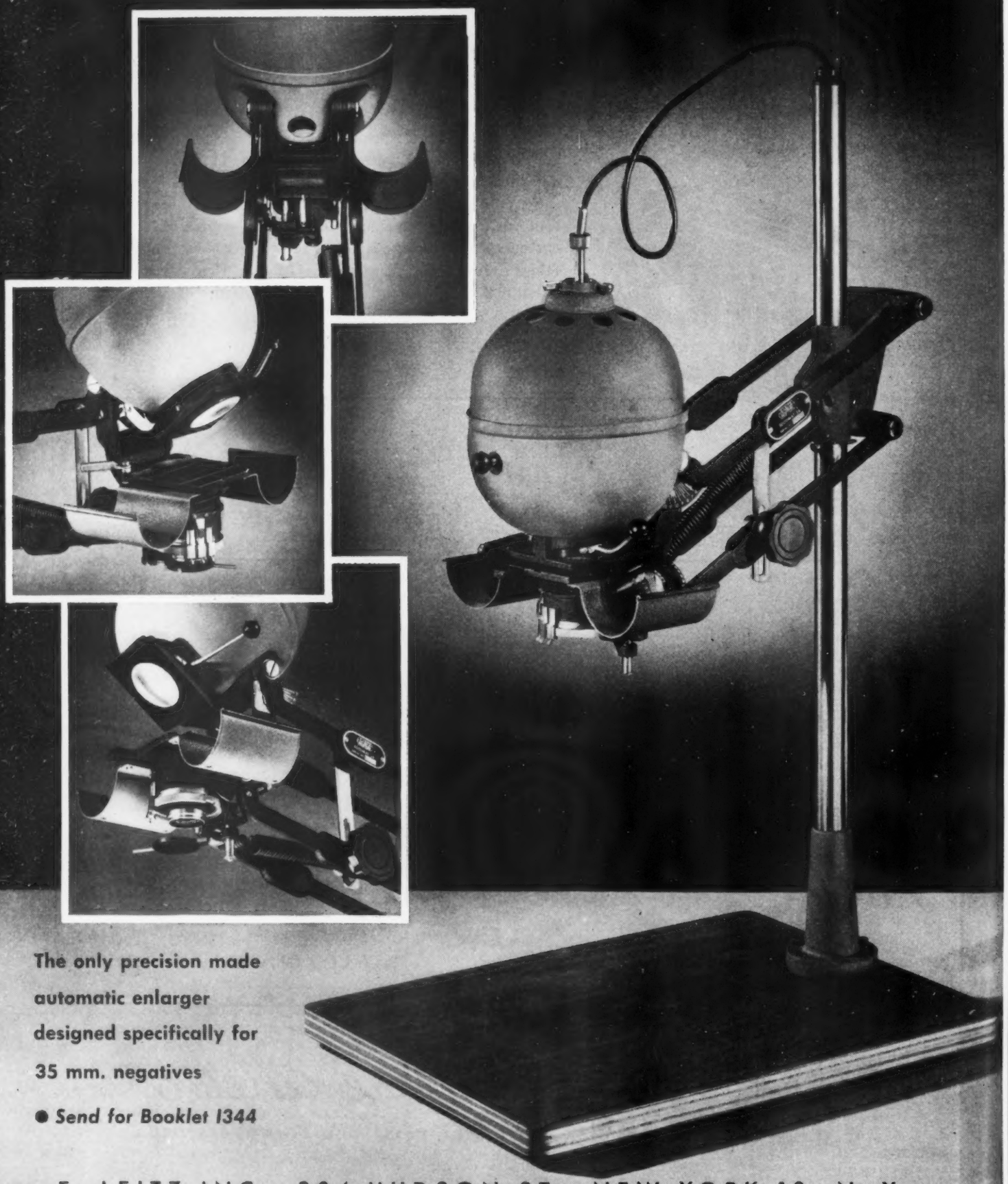

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8mm REVERE MODEL 70 Mag. w/f2.8 B&L ctd	94.50
8mm KEYSTONE K-8 w/f2.5 ctd. lens NEW	51.50
8mm KEYSTONE K 8 w/f3.5 ctd. Wollensak	34.50
8mm BELL & HOWELL SPORTSTER w/f2.5 lens	79.50
8mm BELL & HOWELL COMPANION w/f3.5 lens	69.50
8mm BOLEX L-8 w/f2.8 Yvar lens	109.50
8mm CINEMASTER II w/f2.5 lens	39.50
8mm CINE KODAK MODEL 60 w/f1.9 lens	84.50
8mm REVERE MODEL 70 Mag. w/f2.8 B&L ctd	94.50
16mm KEYSTONE A-7 w/f2.5 ctd Woll. lens	59.00
16mm CINKLOX w/f2.5 ctd. Woll. lens	57.00
16mm KEYSTONE A-7 w/f1.5 Woll. lens	85.00

PROJECTORS

8mm REVERE MODEL 85, 500W w/f1.6 lens	84.50
8mm KEYSTONE K-108, 750W Cordomatic	99.50
8mm DEJUR, 750W w/f1.6 lens	104.50
8mm KODASCOPE 8/33, 500W w/f1.6 lens	62.00
8mm KEYSTONE, R-8 500W w/1.6 lens	59.50
16mm KEYSTONE K-160 750W Cordomatic	95.00
16mm KODASCOPE 16/20, 750W with case	195.00

SOUND PROJECTORS

16mm KODASCOPE FS 10N, Cordomatic 750W	374.50
16mm VICTOR LITE WEIGHT, 750W	299.00
16mm AMPRO CENTURY 10, 750W	338.00

NEW REVERE CAMERAS NOW IN STOCK

Revere 16mm Magazine w/f2.5 Wollensak	127.50
Revere 16mm Magazine w/f1.9 Wollensak	155.00
Revere 16mm Magazine Turret w/f2.5 lens	152.50
Revere 16mm Magazine Turret w/f1.9 lens	187.50
Revere 8mm Mag. 70 w/f2.8 B&L lens	127.50
Revere 8mm Mag. 60 Turret w/f2.8 lens	152.50
Revere 8mm Model 88 w/f2.5 ctd. lens	77.50
Revere 8mm Model 99 Turret w/f2.8 lens	110.00
Revere Model 85 Projector 500W	120.00
Revere 8&16mm Curvamatic Splicer	16.50
Revere 16mm Sound Projector 750W	287.50

SELECTION OF MOVIE AIDS AT REDUCED PRICES. DABRITE MOVIE CHESTS ALL METAL. SPECIAL

16mm 400ft 12 section Reg.	$ 3.95	$ 2.95
8mm 200ft 12 section Reg.	2.95	2.19
8mm 200-300' 12 section Reg.	3.95	2.95
Craig Jr. 8&16mm Splicer	4.50	3.59
Craig Sr. Splicer 8&16mm	15.00	11.25

CASTLE AND OFFICIAL FILMS

Subjects sold from our film rental library
SPORTS, MUSICALS, CARTOONS, TRAVEL LOGS, NEWS REELS, ETC.

8mm Subjects complete	$ 3.98	
16mm Subjects complete	6.49	
16mm SOUND SUBJECTS complete	12.95	
Craig Fotofade Kit Reg.	$ 1.75	$ 1.39
Craig Sr Rewinds	10.00	7.95
1½" f3.5 Anast Telephoto lens for 8mm	29.50	
37x50 Tripod Screen	27.00	21.95
Deluxe Leather case for Bolex H16, H8	29.50	
Raydex 8mm Wide Angle ctd lens	14.50	
Mansco Universal 8mm Tele ctd lens	14.50	
Splicemaster 16 & 8mm welds your film	27.50	
CARRYING CASES FOR REVERE 8mm, Keystone R8, Keystone K 160, Kodascope 8/33, Keystone K 108, Dejur 750—1000watt, Reg. $12.50; Spec.	7.50	

SELECTION OF STILL CAMERA AIDS AT UNITED SPECIALS

G.E. DW 58 Exposure Meters, Like New	$ 15.95
Weston Master II Exposure Meters, LN	22.50
Kodachrome 828 Adapters for Most Cameras	4.65
Bantam Adapter for Kodak Medalist	11.88
6.5x9cm cut film holder w/sheath	1.53
9x12cm. cut film holders w/sheath	1.87
120 Roll film adapters for 6.5x9cm	8.07
120 Roll film adapters for 9x12cm	8.34
Kodak Film Pack adapter for 6.5x9cm	6.25
E.R. Carrying Cases for Dollina II	6.50
E.R. Carrying Cases for Retina I, II	8.00
Kodak Medalist Accessory Backs, Like New	34.50
Robot Magazines for all Robot Cameras	5.00
Kodak #2 5 section Tripods Reg 11.08	8.75
E.R. Case for Foth Derby RF Cameras	6.50
Carrying Case for Norwood Exposure Meter	1.95
Leica Eldia Printers Reg. 44.00; Spec.	39.50

UNITED FOR VALUES

FRESH DATING MOVIE AND STILL FILMS

Movie Film 8mm.		16mm Film	
EK Pan, Super X	$2.76	100ft Super X, XX	$6.63
Kodachrome	4.14	100ft. Kodachrome	9.95
Magazine Super X	3.43	Mag, Super X, XX	4.70
Mag. Kodachrome	4.81	Mag. Kodachrome	6.35
Ansco 8mm Hypan 2.76; Triple S Pan			3.04
Ansco 16mm 100ft Color, Day or Tungsten			9.95
Ansco 16mm 50 ft Color, Day or Tungsten			5.53
Ansco 16mm 100ft Hypan, Triple S Pan			6.63
Kin O Lux 16mm 100ft Gold Seal. Weston 100			6.40
Kin O Lux 16mm 100ft #3 Weston 50			6.00
Kin O Lux 16mm 100ft #1 Weston 12			3.60
Kin O Lux 8mm #2. Weston 12			1.65
Kin O Lux 8mm #3. Weston 50			2.40
Kin O Lux 8mm Gold Seal. Weston 100			2.40

STILL FILMS

FILM PACKS	Verichrome	PluxX & SuperXX
520. (2¼x3¼)	$1.10	$1.21
518. (3¼x4¼)	1.54	1.65
541. (9x12cm)	1.65	1.76
523. (4x5)	1.76	1.92

ROLL FILMS

Kodachrome K 135 35mm 20 Exp. Day. Type A	3.32
Kodachrome K 135 35mm 36 Exp. Day. Type A	5.25
Kodachrome K 828 8 Exp. Day. Type A	1.82

35mm 27½ ft. Pan X, Plus X, Super XX	2.36
35mm 50 ft. Pan X Plus X Super XX	3.85
35mm 100ft Pan X. Plus X, Super XX	6.60
35mm 50ft Positive Film	1.70
Gevaert Karat Panchromosa 12 Exp	.75
Kodacolor 127 size 6 Exp	1.65
Kodacolor 120-620 6 Exp	1.92
Kodacolor 616-116 6 Exp	2.20
Ansco Color 35mm 20 Exp. Day, Tungsten	2.04
Ansco Color 120-620 Day, Tungsten	1.37
Ansco Color Memo Size. 20 Exp. Day, Tung	2.04
Direct Positive 35mm 36 Exp	1.35

DEFENDER CUT FILM NOW AVAILABLE

ORTHO, PER 2 DOZ.		Pan, Per 2 Doz.	
ORTHO 7, XF Ortho Commercial		Arrow Pan, XF Pan Fine Grain Pan	
2¼x3¼	$1.15	2¼x3¼	$1.32
2½x3½	1.15	2½x3½	1.32
3¼x4¼	1.65	3¼x4¼	1.92
9x12cm	1.98	9x12cm	2.25
4x5	2.35	4x5	2.58
5x7	3.68	5x7	4.23
8x10	7.68	8x10	8.78

CLOSE-OUT VALUE!

We have sold these remarkable HEATLESS PRINT DRYERS to hundreds of our satisfied customers. There are 20 units still available at this time. These dryers were made to sell for over $500.00 each. We were fortunate in making a special purchase and offered same for the low price of $69.50. Now you may purchase this same dryer at the amazingly reduced price of $47.50. Act NOW while our supply lasts!

Check these features:

1—50 29"x21" blotters supplied—space for 300-8x10's or equal
2—Large masonite work table top, 27½"x34½"
3—1/20th HP AC motor
4—Dries and straightens in one operation
5—No Heat—No Burns. Dries by blower.
6—Set up ready to go, crated, approx. 400 lbs.

$47.50 FOB N.Y.C.

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83 CHAMBERS STREET, N.Y., 7

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Cameras and Outfits

2¼x3¼ Crown Graphic F4.5 Ektar, coated, synch. shutter, Rgf. **$226.65**
***Outfit $297.65**

2¼x3¼ Crown Graphic F3.7 Ektar, coated, synch. shutter, Rgf. **$251.15**
***Outfit $322.15**

2¼x3¼ Speed Graphic incl. focalplane shutter F4.5 Ektar, Synch. shutter, Rgf. **$262.75**
***Outfit $333.75**

4x5 Crown Graphic 5" Ektar.. Coupled Rgf. **$228.00**
***Outfit $299.00**

*OUTFIT INCLUDES Camera, Lens as listed, Rgf., 6 holders, Filmpack adapter, flashgun installed, prof. shade w/4 filters, deluxe case.

2¼x3¼ Graflex RB 5" Ektar F4.5....$157.50

3¼x4¼ Super D Graflex w/automatic diaphragm synch. for flash....$244.80

4x5 Graphic View Camera, Tripod head, 1 holder, case.....$130.00

4x5 Graphic View Camera, Tripod head, w/8" Ektar F7.7 Flash sh....$207.72

NEW! 4x5 SUPER D GRAFLEX, flash sychr. Aut. diaphragm, 7½" Kodak Ektar $259.35

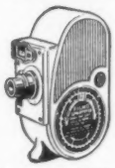
Reads Incident Light!
The New
NORWOOD DIRECTOR
$32.04

Evr. Case $3.50
Surest way to correct exposure for color! Measures illumination, contrast, brightness.

WESTEN'S IS IN THE MARKET FOR: Bantam Special Cameras, Kodak Retina II Cameras, Cine Model K Cameras. What do you have to sell or trade? Write WESTEN'S, Santa Barbara.

A LOW-PRICED BELL & HOWELL!

NEW FILMO COMPANION
$89.83
inc. tax



Takes 8mm pictures, ½" F2.5 lens, Filmcoated for finer color; 4 speeds.
8mm Sportster 2.5 .....$102.61
Filmo Auto 8 Turret (2 lenses)..$298.22
8mm Filmaster Proj. $187.50
8mm Picturemaster Proj. $262.00
16mm Autoload 1.9 .....$213.08
16mm Autoload 1.5 .....$265.13
16mm Automaster Turret 1.9 .....$322.50
16mm Showmaster Proj $312.95
Write for Accessories, Lenses, Finders.

COLORFILMS:

8mm Ansco Color for B&H, Revere, EK, roll only, Dayl. or Type A.....$4.25
5" Rolls Printon 250 ft.....$100.00

35mm KODACHROME DAYL. or Type A

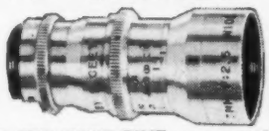
20 exp. rolls.....$3.32; 36 exp.....$5.25
35mm Ansco Color 20 exp.....$2.04
35mm Ansco Color Reload.....$1.25
10 rolls for.....$12.00
Ansco Color or Ektachrome, 120, 620 .....$1.37
16mm Ansco Color, 100 ft.....$9.95
50 ft. Mag. Kodachrome Pockette $6.35

KODACOLOR FILMS

127 .....$1.65; 120 or 620 .....$1.92
116 or 616 .....$2.20

THE BEST BUYS IN MOVIE LENSES

ALL COATED!



AND NOW FOR THE FIRST TIME—a separate wide angle lens for 8mm F2.5 coated, fits Revere, Keystone, Perfex, Briskin, etc....$47.50
ELGEETS ½" F1.9. Only.....$36.10
1½" Telephoto. Only $27.00
3" F2.9 Telephoto for 8mm or 16mm.....$64.30

8mm OUTFIT-OF-THE-MONTH

8mm Bolex H8, ½" F1.9; 1½" F3.5 Telephoto; 8mm Bell & Howell Filmaster Proj. $449.00

16mm OUTFIT-OF-THE-MONTH

16mm Bolex H16 1" F1.9; 3" F4.5 EK 16-10 Projector with case $499.00

35mm OUTFIT-OF-THE-MONTH

35mm Perfex Deluxe F2.8 coated, cpld. Rgf. 1 sec - 1250 sec., flashgun, telephoto att.; sunshade, 4 filters, 5 rolls exp. film, deluxe case $149.50

DEARDORFF, 8x10 .....$216.00
8x10, 5x7 Red. Back $35.00
12" Ektar F6.3 Barrel $218.75
12" Ektar Synchro Shutter $270.79
Special Comb. Case .....$ 36.00
FILMPACKS SXX or PLUS X 3¼x4¼.....$1.65
9x12 .....$1.76

LAST-MINUTE LISTINGS

Argus 21, Telephoto Lens .....$ 47.50
4x5 Linhoff-Technika III, with Rangefinder Heliar F4.5 .....$440.00
4x5 Kodak Master View.....$225.00
Kardon 35mm F2. Ektar $306.25
WILCOX PORTABLE STROBOLITE: Synchronizes with any shutter, equipped for flash; fits on any standard battery case.....$149.50
(Fed. tax $15.00) Write for Booklet

Latest Imported Cameras Available at WESTEN'S

Zeiss Ikoflex I
Zeiss Coated
Tessar F3.5
$144.00
with case

An outstanding value in twin lens reflex camera, takes 2¼x 2¼ pictures! Weighs only 34 oz., easy to carry everywhere!

- BRIGHTEST IMAGE Focusing screen is also a collecting lens.
- MAGNIFIER Covers entire image.

Ikoflex I F3.5 Novar, ever case.....$126.00
Ikonta 35mm F2.8 Xenar, Case $126.00
Ikonta 35mm F3.5 Novar, Case .....$ 93.90
Aut. Rolleiflex, coated F3.5 Zeiss Tessar, Case $289.00
With F3.5 coated Xenar $259.00
Write for List of Rellei, Leica Accessories
Cartridges for Robot .....$ 5.75

CLOSE-OUT BARGAINS

4x5 Brand 17 .....$ 59.00
Keith Studio Stand .....$ 27.50
10½" 18-24" Turner Reich Convertible Synchro Shutter $149.00
Wide angle att. for 8mm .....$ 15.00
Telephoto att. for Mercury .....$ 37.50
16mm Pockette Mag. Camera....$ 49.50
Photolab Index, latest .....$ 13.50
Encylopedia Photo (9 volumes) $ 42.50
35mm TDC Slide Proj. 300 watt $ 42.50

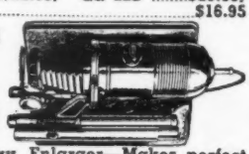
BARGAIN OF THE MONTH

16mm Moviemite Sound Proj. dual speed for both silent and sound 16mm Films—portable, weighs only 27½ lbs; single case contains projec. table top screen, speaker, cords, take-up reel, extra space for lamps and incidentals
ONLY $149.50

FLASHBULBS IN CASE LOTS

Wabash Press 40 .....$21.70
Wabash Press 25 .....$21.70
Press 25 B (blue) $27.30
GE 22 .....$22.60; GE 22B $29.00;
GE 31 .....$16.95

Sensational
NEW
Federal
Enlarger
$39.50



A Storeaway Enlarger—Makes perfect enlargements—then tucks away on a closet shelf! Amazing buy—complete with Decar F6.3 anastigmat lens. Model 269—for negatives from miniature to 2¼x3¼. Case holds all.....$6.95

PAYMENT WITH ORDER SPEEDS DELIVERY.
SEND AT LEAST 25% WITH C.O.D.'S

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SANTA BARBARA, CALIFORNIA

BINOCULARS

ASSEMBLE YOUR OWN BINOCULARS!

COMPLETE OPTICS!

COMPLETE METAL PARTS!

Save More Than ½ Regular Cost

GOVT'S 7x50 BINOCULARS!

Here's an unusual opportunity to secure a fine set of Binoculars at a substantial saving of money. Offered here are complete sets of Optics and Metal Parts for the 7x50 Binoculars. These components are new and all ready for assembly. We supply full instructions. Limit—1 set of Metal Parts and 1 set of Optics to a customer.

METAL PARTS — Set includes all Metal Parts — Completely finished—for assembly of 7x50 Binoculars. No machining required. Bodies have been factory hinged and covered. A sturdy Binocular Carrying Case is optional with each set of Metal Parts.

Stock #842-P....$39.40 Postpaid, plus $4.80 for Case—
Total $44.20

OPTICS — Set includes all Lenses and Prisms you need for assembling 7x50 Binoculars. These Optics are in excellent condition—perfect or near perfect—and have new low reflection coating.

Stock #510E-P—7x50 Optics.....$25.00 Postpaid

If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

ARMY'S 6x30 BINOCULARS!

No Carrying Case with any Sets shown below.

COMPLETE OPTICS & METAL PARTS—Model M13A1. 6x30 Binoculars (waterproof model). Everything you need—ready for assembly. When finished will look like a regular factory job costing $102 to $120. The Optics are new, in perfect or near-perfect condition. Have new low reflection coating. Metal Parts are new and perfect, all completely finished. No machining required. Bodies factory hinged and covered. Complete assembly instructions included.

Stock #830-P .....$40.00 Postpaid
plus $8.00 tax—Total—$48.00

METAL PARTS ONLY—Model M-13A1. 6x30 Binoculars. No Optics. Same Metal Parts as described for Stock #830-P.

Stock #832-P—6x30 Metal Parts.....$25.00 Postpaid

OPTICS FOR 6x30 BINOCULARS—(No Metal Parts). Perfect and low reflection coated.

Stock #5130-P.....$15.00 Postpaid

SAME OPTICS AS ABOVE—Coated, but slight seconds.

Stock #5124-P .....$12.75 Postpaid

Optics and Metal Parts Are Available for Monoculars (½ a Binocular). For Complete Details, Write for Bulletin #14-P.

If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

POLARIZING VARIABLE DENSITY ATTACHMENTS FOR BINOCULARS

An amazingly effective unit for controlling amount of light reaching your eyes. Cuts down glare in sky and over-water observations. Easily snapped on and off over the eye-cups of American-made 7x50 Binoculars. Govt. cost $8.30 each.

Stock #20,000-P .....$2.00 Postpaid

Above Polarizing Attachment also adaptable to Govt. 6x30 Binoculars with substitution of special eye-cups.

Stock #20,010-P—6x30 Eye-cups.....75c pr. Postpaid

YOU CAN EASILY MAKE

Telescopes, Magnifiers, Photographic Gadgets and Hundreds of Experiments with these Low Cost Lenses.

To Translate Millimeter measurements: 25.4 mm. equals one inch.

TELESCOPES

8 Power ELBOW Telescope

Gov't Cost $200!

***Our Price* $17.50**

Big 2" diameter objective. All lenses Achromatic. Amici prism erects the image. 4 built-in filters—clear, amber, neutral and red. Slightly used condition but all guaranteed for perfect working order. Weight 5 lbs. Can be carried but a trifle bulky.

Stock #943-P .....$17.50 Postpaid

6 POWER GALILEAN TELESCOPE — (Commercial Surplus) 28mm dia. Achromatic Objective Lens. Sturdily constructed of Aluminum. 7" long, extends to 9". Complete with carrying case.

Stock #941-P .....$3.00 Postpaid

SENSATIONAL BARGAINS IN WAR SURPLUS OPTICS

ORDERING INFORMATION . . .

Read entire page carefully each month. There are often new items of interest. Be sure to specify "stock numbers" and enclose payment with your order. Buy with complete confidence that merchandise will be exactly as represented.

SATISFACTION GUARANTEED

Write for FREE CATALOG P

GOVT'S FIRE STARTING LENSES

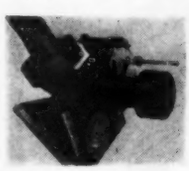
(Govt. cost 60c—Our Price 25c ea.)

Issued during war for emergency use to start fires if lost without matches. Double convex lens—51 mms dia. . . . F.L. 89 mms. Edges may have slight chips as perfect edges were not required by Govt. specifications. May be used as magnifying lens. Also can be used as condensing lenses in 35 mm projectors.

Stock #1093-P.....25c ea. Postpaid

SPECIAL OFFER—50 for $11.25 or 100 for $20.00

$200.00 DRIFT METER FOR $5.60

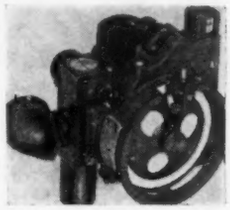


These were used for determination of drift and true air speed. You can adapt to other uses or take apart to get two mounted Achromatic Lenses — Mirrors — Field Lens — Pantograph — Engraved Scales — Sponge Rubber Discs — metal parts and other components. Instrument weighs 4 lbs.

Stock #942-P .....$5.60 Postpaid

SEXTANTS

SENSATIONAL BARGAIN! BUBBLE SEXTANTS



These Army Air Forces Bubble Sextants cost the Govt. about $125 each. A real bargain at our price of $12.50! Included with Bubble Sextant shipment is Wooden Carrying Case, 5 spare waxed paper discs, flashlight with rheostat for night use (uses ordinary flashlight cells — not furnished) aux. 2-power Galilean Telescope Allen wrench. 1 spare marking point. Wartime used. **BUT COMPLETELY REPAIRED, COLLIMATED AND PUT IN GOOD WORKING ORDER.** Light bulb has been tested—Bubble is in working condition. Because of wartime use, we make this guarantee: if not satisfied that Sextant is exactly as represented, return within 10 days and money will be refunded. Full directions for use accompany each shipment.

Stock #924-P .....$12.50 Postpaid

Same SEXTANT as above but **BRAND NEW** and with Automatic Electric Averaging Device and Illuminated Averaging Disc for nightime use. Govt. cost $217. Though brand new we have rechecked Bubble and Collimation and GUARANTEE perfect working order.

Stock #933-P .....$22.50 Postpaid

POLARIZING OPTICAL RING SIGHT

(Unmounted). Used in gun sights—especially for shotguns. As you look through, you see a series of rings that you superimpose on your target. No front sight required. Increases degree of accuracy.

Stock #2067-P .....$4.00 Postpaid

LENSES

SIMPLE LENS KIT

SIMPLE LENS KIT—Some gov't surplus, some commercial surplus, some chipped rejects, some perfect, few coated . . . in any event an excellent bargain. Containing Plano Convex, Double Convex, Concave, Miniscus Lenses. Dia. range 5mm to 40mm. Assorted focal lengths.

Stock #5-P—45 lenses .....$ 5.00 Postpaid
Stock #10-P—80 lenses .....$10.00 Postpaid

Set #1-P — "Our Advertising Special" — 15 lenses for **$1.60 Postpaid,** plus 10-page idea booklet. For copying ULTRA CLOSE-UP SHOTS, microphotography, experimental optics, magnifying and for making a two-power f/16 Telephoto Lens. "Dummy Camera." Kodachrome Viewer. DETACHABLE REFLEX VIEWFINDER for 35mm cameras, stereoscopic viewer, ground glass and enlarging focusing aids, TELESCOPES, low power Microscopes and for many other uses.

LENS CLEANING TISSUE—1st quality, sheet size 11"x 7½". Made to govt. specs. Free of abrasives. High wet strength.

Stock #721-P—500 sheets.....$1.00 Postpaid

35 MM. KODACHROME PROJECTING LENS SET—Consists of 2 Achromatic Lenses for projecting, plus 2 Condensing Lenses and piece of Heat Absorbing Glass with directions.

Stock #4029-P .....$3.10 Postpaid

MOUNTED PROJECTING LENS SYSTEM

F.L. 91.44 mm. (just right for 35mm. Projectors.) Speed of F1.9 Outside dia. of mount at one end of 60 mm. Length of mount 64 mm.

Stock #4033-P.....$3.00 Postpaid

THREADED OUTSIDE MOUNT FOR FOCUSING ABOVE SYSTEM (Not Illus.) Stock #715-P. $1.00 Postpaid

CONDENSING LENS SET — Consists of 2 Condensing Lenses with diameter of 2". Used for making 35mm projectors or many other purposes.

Stock #4034-P .....75c Postpaid

CONDENSING LENSES — Seconds, but suitable for Enlargers and Spotlights.

Stock #1061-P—6½" dia., 9" F.L.....$2.50 Postpaid
Stock #1080-P—5" dia. 7" F.L.....$1.00 Postpaid

We have a Limited Quantity of Condensing Lenses—seconds—ranging from 4½" to 8½" in dia. with various focal lengths. Send for Free Bulletin titled **"MISCELLANEOUS CONDENSING LENSES—P."**

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I Of course "Newton's Rings" are not phenomena seen around the moon, but are

- ☐ 1. hypo stains in the bathtub.
- ☐ 2. interference patterns of light caused by uneven thickness in the emulsion on a film.
- ☐ 3. screw-on adapters to accommodate filters or supplementary lenses.
- ☐ 4. distortions in color rendition caused by single element lenses.
- ☐ 5. a non-tarnishable engagement gift.

Submitted by C. Henderson, Glasgow, Scotland

II Is "Rack and Pinion" a type of medieval torture apparatus? No? Then it certainly must be

- ☐ 1. playing table tennis with old flashbulbs.
- ☐ 2. a type of intermittent movement.
- ☐ 3. a toothed-gear method of focusing a camera.
- ☐ 4. a method of storing supplies on wall shelves in the darkroom.

Submitted by S. Rapoport, New South Wales, Australia

III Does "covering power" refer to the appearance of the New Look? Or is it

- ☐ 1. a one coat enamel.
- ☐ 2. the ability of safelight glass to prevent the fogging of film and paper.
- ☐ 3. a corrective filter used to approximate visual contrast of values.
- ☐ 4. those limits within which a lens is able to give an undistorted and well defined image.
- ☐ 5. a method of classifying toupees.

Submitted by R. R. Schaefer, Brooklyn, N. Y.

PSA Plans Permanent Home

Appointment of a PSA permanent home site and endowment and permanent home committee has been authorized by the board of directors of the Photographic Society of America. Philip Cass of Philadelphia, Pa., has been named chairman of the permanent home site committee. Donald Jameson of Indianapolis, Ind., is chairman of the endowment and permanent home committee. The permanent home site committee now is carrying out the Board's instructions to seek a suitable location for a permanent PSA headquarters and is receiving suggestions from PSA members throughout the country. Recommendations of the committee will be made to the PSA board next fall. Upon completion of the work of this committee, Chairman Jameson's group will undertake to develop plans for endowment and maintenance of the headquarters.

Award annually of a PSA progress Medal for outstanding contribution to the progress of photography or an allied subject has been established. Nominations for the award may be made to any member of the Society, to PSA headquarters at 1815 Spruce Street, Philadelphia 3, Pa., or to the Progress Medal committee, which will consist of one member of the PSA honors committee, one member of the PSA special awards committee, and three other members of the society. The selected recipient must agree to deliver a "progress Medal Lecture" at the Society's annual meeting. PSA President Charles B. Phelps of Grosse Pointe, Michigan, has appointed the following as members of the first Progress Medal committee to select the 1948 recipients: Joseph M. Bing, New York; E. C. Crossett, Pasadena, Calif., Frank R. Fraprie, Boston, Mass., C. B. Neblette, Rochester, N.Y., and Fred P. Peel, Louisville, Ky.

The May issue of the *PSA Journal* constituted the 1948 directory of the Photographic Society of America and presented in 80 pages a complete current list of officers, directors, division heads, committee chairmen, individual members, and member clubs.

Industrial memberships for persons active in the photographic and related industries have been established by PSA. Walter S. Meyers of Rochester, N.Y., has been appointed chairman. Philip Cass, of 40 North 5th Street, Philadelphia, Pa., has been appointed chairman of the PSA contributing membership committee which will encourage members of the Society to make financial contributions over and above annual dues.

Plans for a PSA national lecture program have been approved by the board of directors for the purpose of presenting outstanding speakers on photography and related subjects to various sections of the country. William E. Chase of 4164 Federer St., St. Louis, Mo., is chairman of this committee. P. R. Oelman of Cincinnati, Ohio, already has opened the series with lectures in the Midwest and on the Pacific Coast.—

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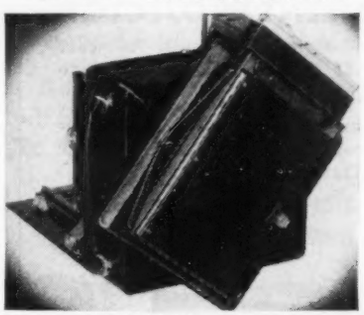
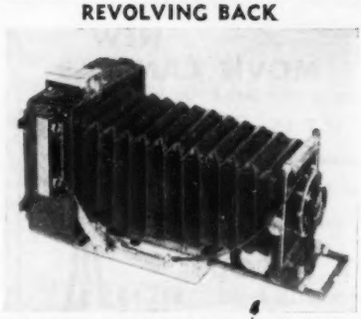


REVOLVING BACK



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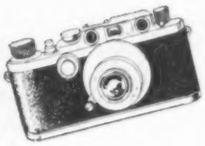

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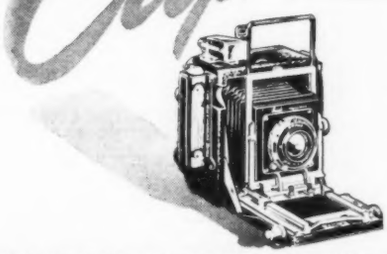

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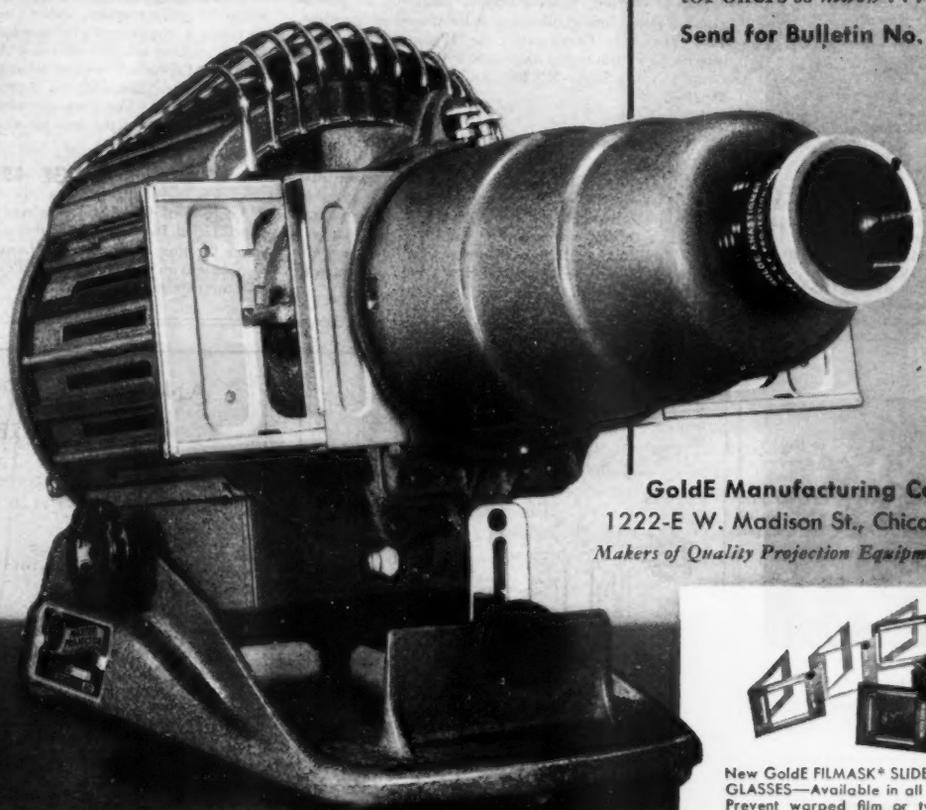

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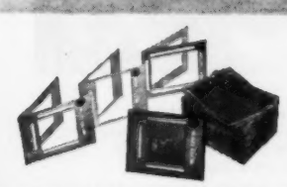

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WHO'S WHO

News & Comments about Photography and Photographers

conducted by

H. P. SIDEL, *Director*

OF THE SCHOOL OF MODERN PHOTOGRAPHY

● Small Town—Big Success!

Time and again, it has been pointed out to SMP careerists that the big "pot of gold" may be in their own home towns—just begging to be won. Miss ALLYSON PAINTER has profited by this advice— and hit the jackpot. A few months of press photography in St. Joseph, Mo. (Pop.—75,000) won her a commission by state officials to "shoot" the colorful "Pony Express" territory around "St. Joe". Some of her interesting photos are shown here. With an ex-editor of the St. Louis Post-Dispatch, she's now authoring a Pictorial History of the "Show-Me" state.

Another out-of-town big-hit is SHEARMAN B. TAYLOR, whose 1-year old photo-finishing plant has expanded to sizable proportions. His camera pays off, too, in a flourishing business with local merchants and clubs. And from little Derry, Pa. —a note from GUIDO PALLOTTINI. "If it hadn't been for your encouragement, I wouldn't have dared open my own studio. Now I'm doing a very good business."

● SMP Supreme Court

Let's look behind the scenes to an SMP inner sanctum where even students may not tread. Here's the SMP **"Supreme Court"** in action. (Absent are stars like Helene Sanders, Hans Kaden, John Reiner, Al Aumuller, Bill Finn). Twice a month, instructors judge the cream of our students' work—400 photos out of 5000 submitted. Only 60 finalists are picked and displayed in our Park Ave. and 57th St. lobbies. Then, two grand winners are chosen —best in portraiture, best in commercial. To them go the much-coveted medals—symbols of professional excellence in their chosen fields.

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NOTES ON THE PICTURE SECTION

PAGE 72

Our lead-off photograph, *Florida-bred Future Champions*, is the work of Michael Ackerman of the Miami Bureau of Acme Newspictures. When he began his assignment to photograph these horses he noticed the large number of mares and their foals, and decided that a group of them at the gallop would make a fine shot. After many tries for a picture, a stampede started. Ackerman jumped for the fence and once behind it, thought he might have a fine scene if he could catch the horses as they raced towards him. He was about to make a high angle shot, but the horses veered away too soon. At this point he thought he had missed his best picture, but in a few seconds the group started for an open gate of the fence on which he was standing. As they galloped away from him he jumped to the ground and made the low angle shot we have reproduced. This particular print was awarded first prize in the Pictorial Class of the 12th Annual Photographic Exhibit of the Press Photographers' Association of New York. Ackerman used a 4x5 Speed Graphic, and Super Panchro Press, Type B film. His exposure was 1/1000 at *f*/8.

PAGE 73

Paul Berg, news photographer of the *St. Louis Post-Dispatch*, is well known for his photographic studies on sociological questions and problems which frequently appear in the Sunday picture section of his paper. His picture, *School's Out*, was made at the Dewey public school in St. Louis, Missouri. Berg's camera was a Rolleiflex, his film Ansco Superpan Press, and his exposure 1/500 at *f*/5.6.

PAGE 74

The Sisters, the work of Dr. M. J. Futterman of New York City, was a winner in one of this magazine's contests. It was made with a Super Ikonta B, Panatomic-X film, and an exposure of 1/100 at *f*/8.

PAGE 75

Alfred Watson, a well known exhibitor at photographic salons and exhibitions, is the maker of *Speedboat*. The setting is Conneaut Lake, Pennsylvania. This interesting action study was made with a 2¼x3¼ Speed Graphic, using Super-XX film, and an exposure of 1/500 at *f*/5.6.

PAGE 76

Philip Drell of Chicago is a young photographer, just recently released from duty in a special photographic unit in the Armed Forces. His photograph of the young boy in the water was made at Camp Henry Horner, near Round Lake, Illinois, a summer camp for underprivileged boys. Drell used a Leica and Panatomic-X film, an exposure of 1/60 at *f*/8.

PAGE 77

A record day at Coney Island was photographed from the air by Ben Ross of Ross-Pix, an outfit whose shots have decorated the covers of many leading magazines, and the pages of many newspaper rotogravure sections. This particular picture was made with a 4x5 Speed Graphic, Ansco Superpan Press, and at an exposure of 1/150, *f*/11.

PAGE 78

Summer Day, the study of a small boy on a hilltop, is the work of J. W. McManigal of Horton, Kansas. The picture was made near Mound City, Missouri, on the horse and mule farm of W. W. Strickler. In spite of the slow exposure, 1/15 at *f*/4.5, the camera was hand held. McManigal used a Model D Graflex, 4x5, Panatomic-X film, and a medium yellow filter.

PAGE 79

Tana Hoban's hoop rolling scene was made early one summer day in Washington Square, Philadelphia. She has been the subject of several articles in photographic magazines, and her pictures frequently are seen accompanying editorial copy in the home and garden periodicals. For this picture she used a 3¼x4¼ Graflex, Super Panchro-Press, Type B film, and an exposure of 1/200 *f*/3.5.

PAGE 80

Edward Quigley has been print director of the Photographic Society of Philadelphia for some years, and is known for his salon contributions. His striking photograph of electric insulators, bold against the sky, is a fine example of a new view of an accepted object in everyday life. He used a 3¼x4¼ Graflex, Ansco Superpan Press film, and an exposure of 1/100 at *f*/16, using a medium yellow filter.

PAGE 81

Carola Gregor is the wife of *Life* magazine's famed scientific photographer, Fritz Goro. However, she is certainly a competent photographer in her own right, as this striking spider web study illustrates. The setting was on Martha's Vineyard island, just off Cape Cod, Massachusetts. She used an Automatic Rolleiflex and Super-XX film. The exposure was 1/25 at *f*/5.6, with a Proxar No. 2 on the lens for close-up work.

PAGE 82

Another of Carola Gregor's prints appears on this page. Titled *Playground Idyll*, this scene of the boy at the water fountain was made at Inwood, New York. The camera was an Automatic Rolleiflex, the film Super-XX, and the exposure 1/50 at *f*/8.

Popular Photography — Frank Adams

"Do you think thirty-two rolls will be enough?"

ANSWERS TO PIX-QUIZ

(See Page 28)

1. (2) interference patterns of light caused by uneven thickness in the emulsion of a film.
2. (3) a toothed-gear method of focusing a camera.
3. (4) those limits within which a lens is able to give an undistorted and well-defined image.

Think up some questions yourself. POPULAR PHOTOGRAPHY will send you three dollars and the original Popko drawing, suitable for framing, which is used to illustrate your quiz question. So send in your pet problems, and let's see if you can stump the experts. Unused contributions cannot be returned.

Meet the Gallaghers

ON THE WAY TO STARDOM

Partners in life, partners in photography—that is the story of the Gallaghers, who built their future together at New York's cosmopolitan SCHOOL OF MODERN PHOTOGRAPHY

JOHN

MARJORIE

By JOHN A. GALLAGHER

It was in the Navy that Photographer's mate JOHN GALLAGHER discovered both his lifetime ambition—and his lifetime *partner*, Marjorie Keeler, USN. As a hobby, photography had always fascinated him. In service, it so inflamed his ambitions that finally Marjorie herself caught his enthusiasm for a photo career. Together, they planned the future. First, the best possible training—but where? From an SMP-grad they heard of "dream" studios, superb equipment, ace instructors. Straight to New York they sped—to SMP. Their talents flowered quickly. Shown here is Mr. Gallagher's mastery of camera-expression (left), as directed by instructor John Reiner. At right, the guiding hand of celebrated Helene Sanders is seen in this striking study by Mrs. G.

By MARJORIE K. GALLAGHER

1. Behind the romance of every camera star's career is a background of well-learned "bread and butter" techniques. So soundly ingrained are these basics at SMP that careerists the world over flock to the School for professional guidance. Wise in the secrets of bread-winning photography is SMP's renowned Hans Kaden. From him, John and Marjorie learned the straight, sound route to success. Under Kaden's guidance, the portrait below combines sound basics with gifted photographic artistry.

By MARJORIE K. GALLAGHER

By JOHN A. GALLAGHER

By JOHN A. GALLAGHER

2. From the sublime to the meticulous! From superb studios to spacious, air-conditioned labs uniquely lit by fluorescent safelights, the Gallaghers went to study printing tricks far in advance of those practiced by many professionals. Typical is the *High-key* technique (*above left*) of which SMP-tutor Ted Sepp is master. Then—to retouching. Skilled by expert Irene Williams, they added to their many arts the important touch of professional retouching.

3. Professionals now, the Gallaghers have advanced to skills like strobe-lighting—mastered the exacting lab-work it demands under expert Ed Bailey. Superbly armed, they're heading for stardom—together.

By JOHN A. GALLAGHER

4. Information Please! Into this reception room have walked thousands of starry-eyed youngsters and careerists of all ages. Question most often asked: "*What about tuition fees?*" The answer is genuinely surprising, for specialized courses, *either day or evening*, are exceptionally moderate. Visit the School, or write for outline of courses. *Address* H. P. Sidel, Director, Dept. P8.

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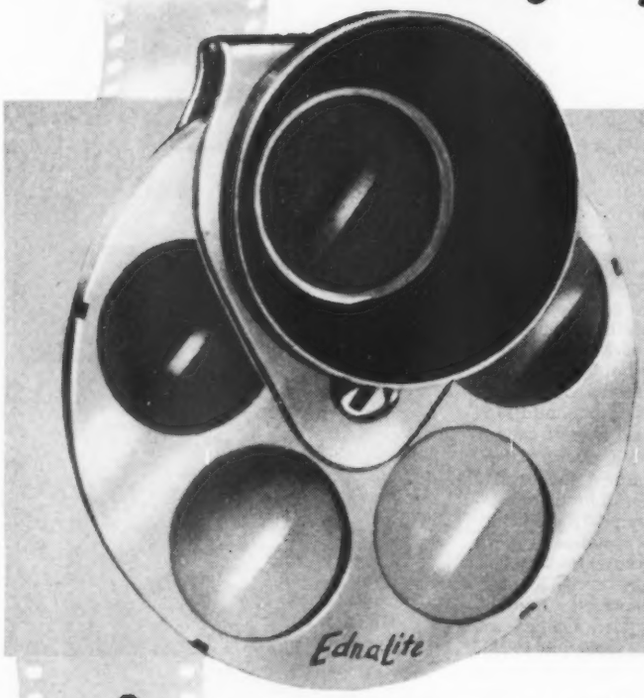

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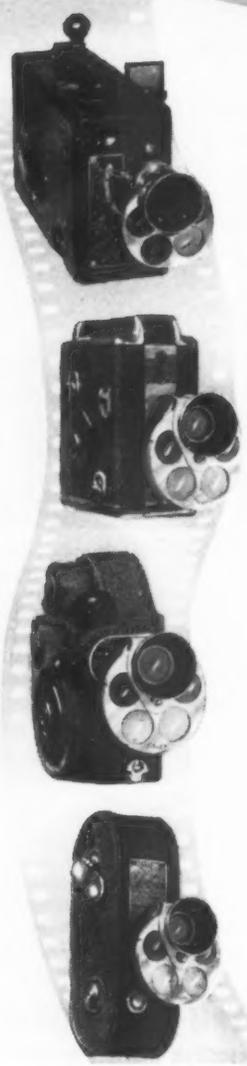

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"B"	For Bell & Howell Filmo 8—F:2.5 (T. T. H. Cooke).
"C"	For Cine Kodak 8mm. Models 20-25, and 16mm. Model E with F:3.5.
"D"	Cine Kodak 8mm. Model 60 with F:1.9.
"E"	For 1" Kodak 16mm. F:1.9.
"H"	For 8mm. Bolex with ½" Yvar or Switar Lenses.
"M"	For Cine Kodak Magazine 8 Model 90 with F:1.9.
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Yvar 25mm (Normal) F2.5	$ 68.25
Yvar 15mm (Wide Angle) F2.8	$ 78.75
Yvar 75mm (Telephoto) F2.5	$128.34

EASTMAN KODAK

Kodak 25mm (Normal) F1.9	$ 81.67
Kodak 15mm (Wide Angle) F2.7	$ 74.08
Kodak 63mm (Telephoto) F2.7	$ 84.58
Kodak 102mm (Telephoto) F2.7	$105.00
Kodak 152mm (Telephoto) F4.5	$117.25

WOLLENSAK

Wollensak 25mm (Normal) F1.5	$ 66.50
Wollensak 17mm (Wide Angle) F2.7	$ 56.55
Wollensak 75mm (Telephoto) F4	$ 66.50

AVAILABLE LENSES FOR BOLEX H-8

KERN-PAILLARD

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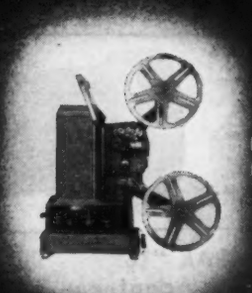

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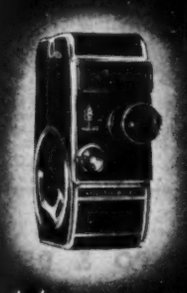

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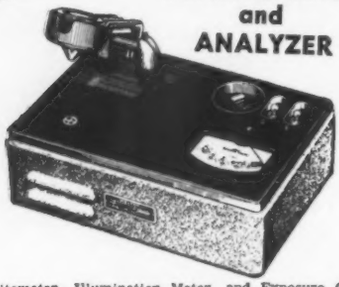

Densitometer, Illumination Meter, and Exposure Guide to Provide Precise Instrumentation When Making Prints and Enlargements, Or Color Photographs by Any Process. The Weston Photographic Analyzer offers the professional and serious amateur photographer, two basic tools by means of which equipment and technique of producing either a black-and-white or color print can be checked by instrumentation.

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- Measures Uniformity of Light Distribution
- Construct Time Gamma Curves
- Balance Color-separation negatives
- Control the various steps required in all color processes.

Reasonably Priced at $100.00
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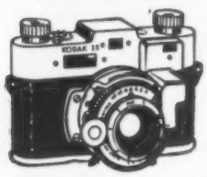
Kodak 35mm with Rangefinder



This fine Kodak 35mm, f 3.5 Camera with rangefinder offers operating features that insure maximum result with minimum effort. Added are the convenience of double exposure prevention . . . automatic exposure counter . . . automatic film stop . . . automatic shutter cocking . . . convenient body controls . . . the fine Kodak Anastigmat Special f 3.5 coated lens works excellent for Kodachrome as well as Black & White . . . Flash Shots are a snap with the new built in synchronization.

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Deluxe Carrying Cases for Weston, General Electric, DeJur, etc. Reg. $2.00 ..... **1.50**
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No parallax error-easy adaptability for all lenses, telephoto, wide angle — Bayonet mounting — Clear and magnified image on the ground glass — Focal Plane shutter from 1/1000 to 12 secs. — Self portrait mechanism — Fully automatical moving of film by winding up the shutter — Built-in Synchronoization — 5cm Carl Zeiss Tessar f 2.8 lens — Genuine leather eveready carrying case.

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SPECIAL BUY — KODAK 3" f 4.5 CINE TELEPHOTO LENS

This fine Kodak 3" Telephoto Lens, that was Army Surplus, has been mounted in a precision focusing mount that can be fitted into any lens adapter, adapting same to such 16mm cameras as Keystone, Victor, Bell & Howell, Revere, Eastman Kodak, Cinclox, and any other camera having interchangable lenses.

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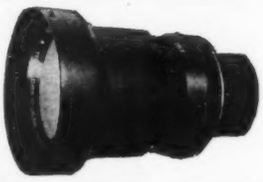
When ordering please specify make of camera.

20" BAUSCH & LOMB TELEPHOTO ANASTIGMAT LENS F 5.6



This lens can definitely be claimed to be the finest lens of its type.
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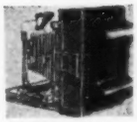

Takes standard size roll film (616). Designed to fit any popular 9x12 cm plate camera. Rol-Bak keeps film tight and can easily be loaded in daylight. Entire interior finished in permanent photographic black. Attractive, sturdy, and easy to operate. Takes 8 or 16 exposures.....

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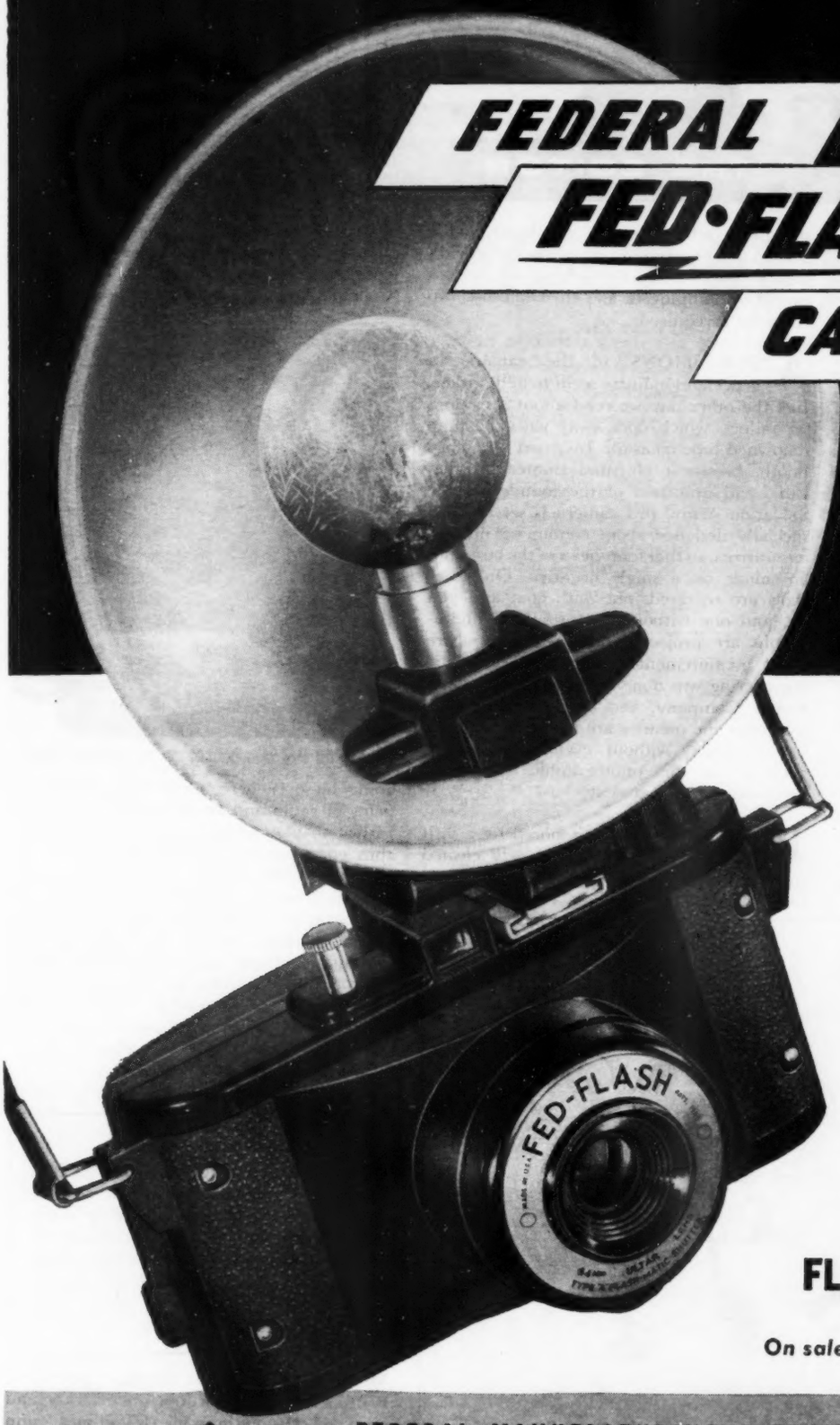

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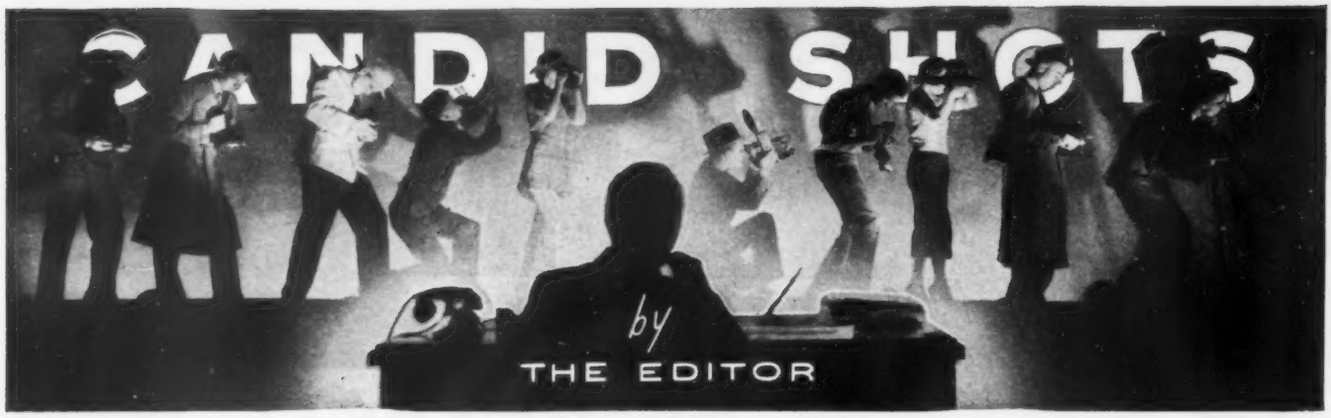

AT LONG last the news you've been waiting for has been released—names of the first special monthly award winners in the big 1948 Picture Contest. See the front cover for first award, color, and page 52 for full information and reproductions of fine photographs selected by the judges from entries received on or before midnight April 1. Winners of the second, third, and fourth special monthly awards will be announced in the next three consecutive issues. Watch for them! You may be one of the lucky contestants. We offer heartiest congratulations to the first group of award winners. At the same time we remind all other entrants that their pictures still are eligible for prizes in the final judging which will take place after the close of the contest.

By the time this reaches you, all the special award-winning prints will have been selected, but there is still time to enter the contest and compete for one or more of the 648 prizes in color and black-and-white. Final closing date is October 1. Elsewhere in this issue you will find full information about the contest, including list of prizes, trophies, contest rules, and an entry blank. Additional blanks can be obtained from your photo dealer, finisher, or from the Contest Editor (providing request is accompanied by a stamped, self-addressed envelope). Plan now to enter your best pictures in the world's biggest photo contest—open to all persons except our employees and their families. No entry fee is required.

APPLICATIONS of the camera in science and industry seem to be limitless. Just the other day we read about a camera for tailors, which does away with the time renowned tape measure. Invented by Henry Booth, president of Amalgamated Textiles Ltd., and grandson of the founder of the Salvation Army, this camera is set up in a specially designed room containing numerous mirrors, so that four views of the customer are made on a single negative. Only two shots are required, one with coat and vest on, and one without. The resulting photographs are projected onto a screen where exact measurements are made. Automatic engineering was done for Booth by Eastman Kodak Company, and the inventor claims that after the pictures are taken the suit can be completed without even a try-on, so accurate is the photographic system of measurement. What next?

RECENTLY we were honored by a visit from Percy W. Harris, newly elected president of the Royal Photographic Society of Great Britain. Believing that photography is bringing peoples closer together, he crossed the ocean to pay his respects to American photographers and to see what's

Visitor of the month—Percy W. Harris, FRPS.

going on over here. Once engaged in the fields of radio and radio journalism, Harris turned to photographic publishing in 1932, thus commercializing a lifelong interest in the camera. He is editor of *Miniature Camera Magazine*, author of a number of radio and photographic handbooks, well known lecturer, exhibitor, judge, and photographic consultant. Harris is a Fellow of the Royal Photographic Society, an Associate of the Oval Table Society, and a member of the Photographic Society of America, and serves on several photographic committees of the British Standards Institution.

We had a fine but all too short visit with Mr. Harris, discussing editorial problems, British-American portfolios, cameras, and the like. His enthusiasm, friendliness, and keen sense of humor proved again that photographers everywhere are the same sort of wonderful people, one of the things that makes our hobby so desirable and satisfying.

Frank Fenner, Jr.

Due to typesetting difficulties in Chicago and elsewhere this issue reaches you later than usual. We're sorry about the delay, and anticipate an early return to our normal schedule. Your understanding and indulgence are appreciated.

Popular Photography — Frank Adams

"It's no use, Joe . . . we'll have to stop and take their pictures."

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contains all the fundamental equipment needed for developing and printing your own pictures plus an all metal printer which serves as a packing unit when the set is not in use.
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Kodak 616 Monitor Holster	6.75	2.95
Kodak 616 Jiffy Holster	5.50	1.95
Bell & Howell 8mm Eveready	8.50	3.29
Contax III Eveready	12.50	4.29
Keystone 8mm Compartment	6.75	2.29
Cine Kodak 8-25 & 60 Compartment	12.00	3.95
Cine Kodak Magazine 16 Holster	8.50	3.95
Cine Kodak Magazine 90 Holster	8.50	3.95
Ansco 620 & 616 Viking	6.75	2.95

ACCESSORIES

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Yankee Adj. Roll Film Tank	$ 3.49	$ 2.98
G. E. Interval Timer	8.50	7.49
1500 W. Electric Prin Timer	19.95	11.95
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10" Bradley Trimmer	6.00	4.59
12" Bradley Trimmer	8.00	6.39
6" Chandler Deckle Edge Trimmer	4.25	3.49
12x20 Lott Roto Dryer	23.50	18.49
24x28 Stainless Steel Dryer	37.90	26.00
Esdy Pocket Rangefinder	8.75	5.75
8mm Electric Splice Master	34.50	20.95
16mm Electric Splice Master	29.50	19.95
200 ft. 8mm Metal Reels & Cans	3 sets for	1.79
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Ikoflex I f3.5 Novar, Case	$ 97.50
Kodak Reflex f3.5 Synchronized, Case	107.50
Korelle Reflex II f2.9 Schneider, Case	124.50
Ciroflex f3.5, Alphax Model, Case	72.50
Argoflex f4.5 Coated, Case	57.50
4x5 Auto Graflex 7¼ f4.5 Ross, Acc.	120.00
3¼x4¼ Graflex D f3.5 Xenar	150.00
Automatic Rolleiflex f3.5 Tessar	245.00

35mm

Leica F f2 Summar, Case	$175.00
Leica F f3.5 Elmar Coated	140.00
Leica G f2 Summar	215.00
Leica G f2 Summitar, Case	252.50
Leica IIIC f2 Summitar	298.00
Contax I f2 Sonnar	120.00
Contax II f1.5 Sonnar	290.00
Contax II f2 Sonnar	250.00
Contax III f1.5 Sonnar	325.00
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Argus C3 f3.5 R.F., Gun, Case	57.50
Kodak Flash Bantam f4.5, Case	47.50
Kodak 35 Rangefinder, Case	74.50
Kodak Retina f3.5, Case	59.50
Kodak Retina II f3.5 Coupled	140.00
Tenax I f3.5 Novar, Compur	49.50
Universal Mercury II f2.7	42.00

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Super Ikonta B S.W. f2.8 Tessar, Case	175.00
Zeiss Ikonta B f3.5 Tessar, Compur	95.00
Medalist I f3.5 Coated Ektar, Case	150.00
Medalist II f3.5 Coated Ektar, Case	260.00
Welta 120 f2.9 Cassar In Compur	64.50
Monte Carlo f4.5, Case	37.50
Monte Carlo f3.5, Case	45.00
Vigilant 616 f4.5 Kodamatic	55.00
Vigilant 620 f4.5, Flash Kodamatic	49.50
Vigilant 620 f6.3, Flash Shutter	35.00

MOVIE

8mm Cine Kodak 8-20 f3.5	$ 29.50
8mm Cone Kodak 8-25 f2.7	50.00
8mm Revere 3 Lens Turret f2.8	75.00
8mm Bell & Howell Sportster, Case	85.00
8mm Briskin Magazine f2.5	65.00
8mm Rever Magazine f2.5	102.50
8mm Kodascope 833—500 W. Projector	60.00
8mm Keystone R8—500 W. Projector	55.00
8mm Revere DeLuxe Projector	95.00
16mm Cinklox f2.5 Wollensak	50.00
16mm Keystone f2.5 Wollensak	62.00
16mm Keystone f1.5 Wollensak	92.00
16mm Cine Kodak K f1.9, Case	130.00
16mm Kodascope EE 2" f1.6	75.00
16mm Keystone K160, Cordomatic	95.00

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Testrite 3 Section Tripod, Pan Head
4 Unit Powell Lite
4 G. E. Reflector Flood Lamps
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Kodak Ektar 50mm f3.5	79.33	64.50
Kodak Ektar 35mm f3.3	91.00	75.00
Kodak Ektar 90mm f3.5	113.17	92.00
Kodak Telephoto Ektar 135mm f3.8	172.67	136.50

FRESH DATED 1949 FILM PACKS

Size	Verichrome	Super XX or PX
520	$1.10	$1.21
518	1.54	1.65
541	1.65	1.76
523	1.76	1.92

FRESH DATED 1949 MOVIE FILM

	B. & W.	Kodachrome
Kodak 8mm Regular	$2.75	$4.14
Kodak 8mm Magazine	3.43	4.81
Kodak 16mm Reg. 100 ft.	6.63	9.95
Kodak 16mm Magazine	4.70	6.35

PROESSIONAL CUT FILM 1949 DATING

	2 Dozen		1 Dozen	
Size	Ortho	Pan	Koda-chrome	Echta-chrome
2¼x3¼	$1.00	$1.13	$ 9.88	$ 4.12
3¼x4¼	1.41	1.60	13.17	5.76
4x5	1.92	2.15	15.37	7.85
5x7	3.09	3.55	21.95	12.79
8x10	6.80	7.35	43.90	27.99
9x12cm	1.60	1.75	14.82	7.02

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KODACOLOR		KODACHROME	
127	$1.65	K828	$1.82
120-620	1.92	K135-20	3.32
116-616	2.20	K135-36	5.25

Ektachrome 120-620	$1.37
Ansco Color 120-620	1.37
Ansco Color 135-20Ex	2.04

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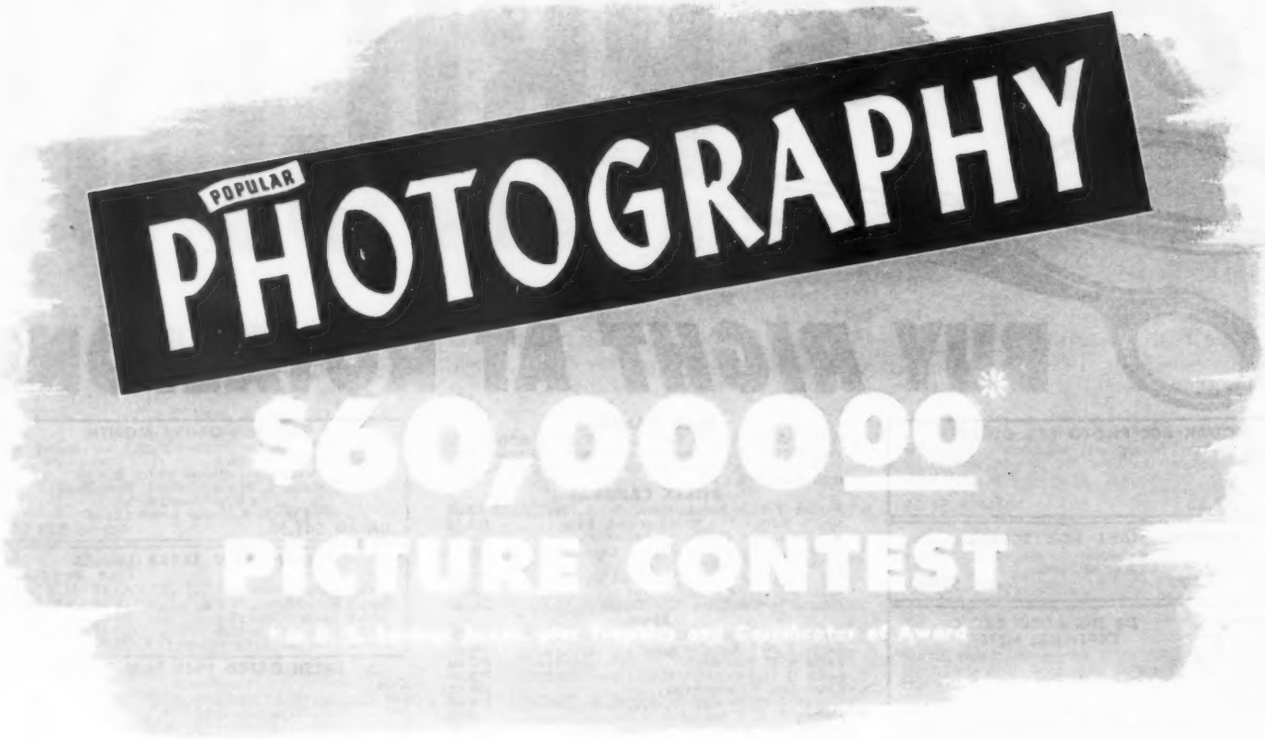


Now is the time to enter your best pictures in the most exciting and important photographic contest ever held. Whether you're an amateur or a professional, whether your pictures are in black-and-white or color, makes no difference. We want to see them.

★ ***Separate prizes for black-and-white, and color prints or transparencies.***

★ ***Special monthly awards in both the black-and-white and the color divisions, to be announced in the August, September, October, and November 1948 issues.***

★ ***No limit on the number of entries.***

★ ***Grand prize winners will be announced in the March, 1949 issue.***

★ ***Grand Opening Exhibitions of prize-winning pictures held simultaneously in New York, Chicago, Cleveland, Philadelphia, Los Angeles.***

★ ***Five traveling exhibits for showings in principal cities of the world.***

FINAL CLOSING DATE: OCTOBER 1, 1948

BIGGEST PHOTO CONTEST

Equivalent to the famous "Oscars" awarded in the movie industry, these gleaming trophies and plaques will go to the top winners in the Black-and-White and Color Classes of the 1948 POPULAR PHOTOGRAPHY Photo Contest.

648 PRIZES*

	Black and White		Color		Total	
1st,	U.S. Savings Bond.... plus Trophy	$5,000	1st, U.S. Savings Bond.... plus Trophy	$5,000	$10,000	
2nd,	U.S. Savings Bond.... plus Trophy	$2,500	2nd, U.S. Savings Bond.... plus Trophy	$2,500	5,000	
3rd,	U.S. Savings Bond.... plus Trophy	$1,000	3rd, U.S. Savings Bond.... plus Trophy	$1,000	2,000	
4th,	U.S. Savings Bond.... plus Plaque	$500	4th, U.S. Savings Bond.... plus Plaque	$500	1,000	
5th,	U.S. Savings Bond.... plus Plaque	$250	5th, U.S. Savings Bond.... plus Plaque	$250	500	
100	Prizes, U.S. Savings Bonds, each.....	$100	100 Prizes, U.S. Savings Bonds, each.....	$100	20,000	
150	Prizes, U.S. Savings Bonds, each.....	$50			7,500	
288	Prizes, U.S. Savings Bonds, each.....	$25			7,200	$53,200

24 AWARDS*

Six additional awards will be given in each of four months of the contest as follows:

	Black and White		Color		
1st,	U.S. Savings Bond.... plus Plaque	$500	1st, U.S. Savings Bond.... plus Plaque	$500	$ 1,000
2nd,	U.S. Savings Bond....	$250	2nd, U.S. Savings Bond....	$250	500
3rd,	U.S. Savings Bond....	$100	3rd, U.S. Savings Bond....	$100	200
					$1,700

each month for four months = **6,800**

672 PRIZES AND AWARDS TOTALING $60,000

SEE PAGE 153 FOR RULES AND ENTRY BLANK

* Values given are maturity values of the bonds. Bonds will be delivered in denominations requested by prize winners. Each prize will be accompanied by a certificate of award suitable for framing. This certificate is printed on fine parchment stock, and will bear the hand lettered name of the winner.

The Case for *YOUR* Equipment

By BERNARD PERRY

Author's case, designed for his Speed Graphic, contains everything he knows he will need in a compact, convenient space.

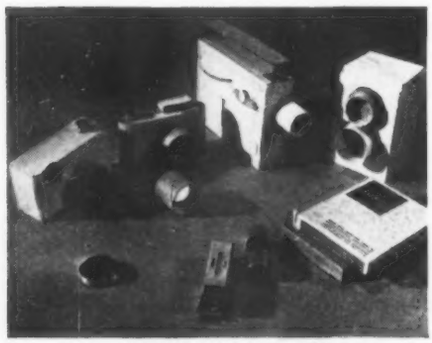
A custom-built carry-all designed to fit your exclusive needs is easy to construct using cardboard mock-ups as a preliminary

NOTHING is more helpful on a camera trip than to find beautiful clouds when you forgot your filters or have just used the last film! All of the other equipment that you need is filling your pockets and hands, and you haven't made up an index of your accessories yet.

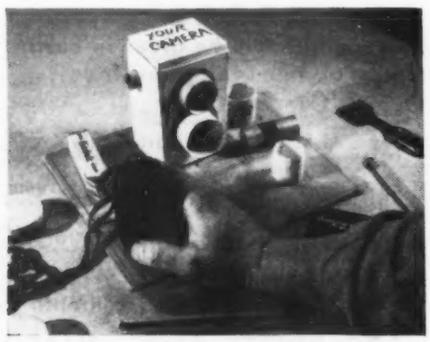
The way to be sure you have everything you need at the drop of a shutter is to have a custom-made case fitted with your camera and accessories, including some small repair tools, and plenty of film, plus extra gadgets you have. This case is ready in a hurry because everything is in it "rarin" to go. It is strong enough to stand on for a high shot, and to sit on after a tough day's work or between shots, and to use as a prop. Unlike a commercial case, it is small, compact, and easy to get your camera out of in a hurry—and no fumbling.

The box illustrated is 12 inches long, 9 inches high, and 8 inches wide, though it can vary with your camera and equipment. It holds one 3¼x4¼ Speed Graphic, a Heiland Flashgun, 8 midget flashbulbs, 6 sheet film holders, one film pack adapter, a Weston meter, 6 filters, lens shade, filter adapter, exposure data, memorandum book, 2 film packs, and a small screw driver.

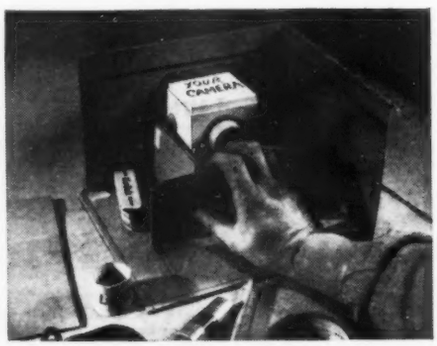
Constructed of masonite or plywood with galvanized metal edges bent at a tinsmith's, the case is finished with luggage corners and clasps from the local luggage shop. All are held in place with split rivets. A piano hinge at the back gives strong support to the lid. A leather shoulder strap is attached to rings firmly riveted to each end. The case is very portable, with the shoulder strap and an added handle on top. You can design a different size box to accommodate more or less of your equipment as you desire and for



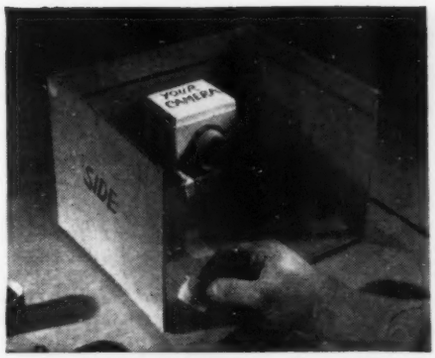
Mock-up of your camera and other equipment is made to save wear during handling.



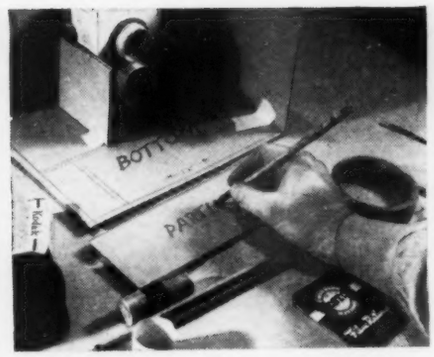
Bottom of case is planned, allotting to each item space required by its mock-up.



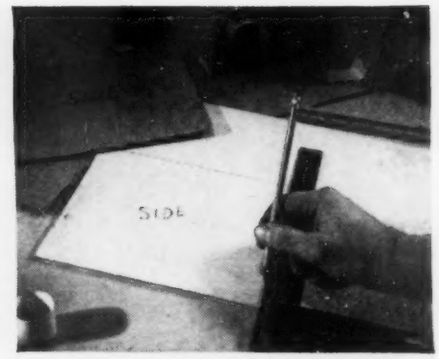
Side walls of cardboard are cut and inserted as the "dummy" case take on shape.



Adhesive tape holds partitions in place while the positions are carefully marked.



Disassembled, each part is labeled for use as a pattern in making completed case.



Dimensions are transferred to masonite or plywood by tracing the labeled sections.

your particular camera, following these steps as a basis for construction and planning.

You can make it in your spare time at home with a few tools, or have the local carpenter make it for you. If you want to add more accessories or adapt to a different camera than the one illustrated, take a collection of cardboard boxes and some assorted mailing tubes and make cardboard "dummies" of your expensive equipment to protect it when planning the case. Measure your equipment for exact size in constructing the "dummies".

The suggested filter compartment illustrated is simple but practical in that it holds the filters ready for use, and keeps them from jarring in transit. The width of the filters is measured, allowing 3/16 inch more for the lining. Cut halflap joints and assemble the filter holder separate from the box with glue. The filter case is completely lined. Then set the filters in place to see if they fit properly. If too loose, add a layer of lining more so the filters fit snugly. Secure it in place with glue and brads after the case has been lined.

Step 1. After making the "dummies", cut out of corrugated cardboard a piece for the bottom plan about the size you want in the finished box. Lay the "dummies" on it and, remembering accessibility, plan the position of the various articles on the bottom. Reduce or enlarge the bottom as necessary; mark the positions on the cardboard bottom. Allow for the lining and the sponge rubber around the camera and delicate equipment.

Step 2. When you have decided carefully on a base for your box, cut sides, top, and partitions out of cardboard. Practice removing the equipment to see if the placement is practicable. Then take the dimensions and decide if it is a good size and proportion for your needs, both in weight and shape. When you have arrived at the proper placement of articles according to their importance, accessibility, and balance, you are ready to begin construction. Plan the case well and spend a long time thinking about usability.

Step 3. Label all the carboard parts carefully and transfer the size to the masonite or plywood. Cut out the parts carefully.

Step 4. Assemble the parts. Most of the materials can be purchased from the hardware or luggage repair shop, masonite or plywood from a lumber company, and corduroy or velvet for the lining at the dry goods store.

Step 5. Assembling the case. Cut 1/8-inch masonite and tin strips; cut out the pieces for the top, sides, and bottom, being sure to allow for the overlap at the edges. The lid and bottom of the box are made in one piece and later cut apart. Assemble the box with the top left off until the case is cut apart, using 1½-inch metal at 90 degrees to make the joint at the edges. Cut the metal at 45 degrees at the ends to make a neat joint at the corners. Drill holes evenly spaced for the rivets. Using two hammers, or one hammer and a block of metal, rivet all pieces together but the top. When all is assembled except the partitions, measure the lid and the bottom where they are to be hinged. Then cut on this mark through the metal edges with a hack saw. Cut through the rest of the box with a wood saw, cutting the lid from the bottom of the box. Rivet the top in place. Cut the piano hinge the length of the back and rivet in place. Put on the tin strip around the hinged opening. Measure and install the partitions with angles left over from the outside edges. Afterwards hinge the door compartments.

Step 6. To paint the box use any durable color. Enamel is best. Undercoat all edges except the brass hinges and clasps. Use two to three coats, sanding between each coat.

(*Continued on page* 157)

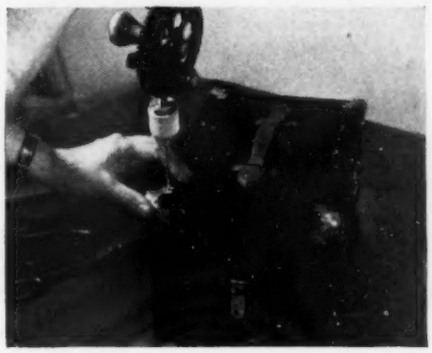
LIST OF MATERIALS AND TOOLS

	Amount	*Approximate cost*
1/8 in. masonite	4x4 ft.	$2.00
1½ in. galvanized tin (10 or 12 gauge)	10 ft.	50 cents
(Bent by the tinsmith at right angles, 3/4 in. on a side)		
12 in. piano hinge	12 inches	30 cents
Split rivets	200	20 cents
Leather rivets	6	10 cents
Rings with snap hooks (harness)	2	45 cents
Luggage corners, brass	8	80 cents
Clasps	2	50 cents
Sponge rubber	About 9x12 inches	Samples
Black cement, plastic type (Miracle)	2 tubes	50 cents
Black enamel (or color if preferred)	½ pint	50 cents
Heavy red corduroy or velvet lining	About 1 yd. depending on width	$1.00
Rawhide or leather strap and buckle		40 cents
Wood glue		10 cents
Leather handle		60 cents
	Approximate total	$7.95

TOOLS: saw, hack and hand; 2 hammers; hand drill, 1/8-inch, to fit rivets; paint brush, small; shears; sand paper 00

Parts are assembled with riveted metal strips. Top is cut off, hinged afterwards.

Lined with sponge rubber, corduroy, or velvet, the case is now ready for painting.



Final step is addition of brass corners, clasps, handle, rings for carrying straps.

Morning Tub, by Thomas J. Weed of Bethel, Connecticut, is a study of the photographer's child, Michele, when it was five weeks old. The natural sidelight pouring in from the house window lends the picture charm, and gives it a subdued softness which artificial lighting would not have allowed. Wood used an Anniversary Graphic, 2¼x3¼, mounted with a 5½-in., f/4.5 Zeiss Tessar lens. His exposure ,using only natural daylight, was 1/50 at an aperture of f/5.6, using Arrow Pan film.

Waning Light on the Lake is the work of Philip F. Priorleau of Daytona Beach, Florida. He used a Kodak Medalist and Super-XX film, an exposure of 1/25, f/11, with orange and polarizing filters.

Autumn Eve, a simulated firelight scene, is from the camera of James R. Oswald of Chicago, Ill. Exposure was open flash, with the model firing the bulb. Zeiss Maximar, Verichrome film, f/22.

PICTURES FROM READERS

All photographs submitted for this department should be accompanied by technical data, and the sender's name and address must appear on the back of each print. We will return them only if sufficient postage is enclosed.

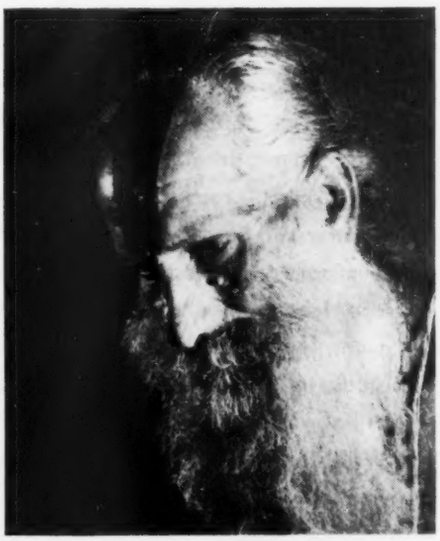
Lighter, made by Walter Barnes, U.S.N., with a 4x5 Speed Graphic, Triple S Pan, a 750-watt spotlight, at f/32, 1/10.

Pavlov Volcano was taken from a C-47 transport by E. A. Gyuriak of South Bend, Ind. K-20 camera, Super-XX, 1/150, f/11.

2

Studio snooper was caught by Leo R. Clark of Washington, Illinois. His model, Bessie Marie by name, is a feline of uncertain descent, but with definite curiosity. Clark used a 4x5 Speed Graphic with 5-inch lens, Defender XF Pan film, an exposure of 1/100, f/11, one extension flash at 45 degrees.

Rest was taken atop Yeun Lon hill, near the city of Hong Kong, China, by photographer La Ka Yim, whose camera was a 2¼x3¼ Crown Graphic. Yim's exposure, on Eastman Super-XX film, in bright sunlight, was 1/100 second at an aperture of f/11, using a yellow filter.



Meditation is the work of J. D. Bagri of Calcutta, India. Rolleicord, Verichrome film, studio lighting, ½ second at f/4.5.

ILEX SYNCHRO SHUTTERS *CLICK* IN LABRADOR AT 30° TO 40° BELOW ZERO!

Ed Fitzgerald of Acme News Pictures Gets His Shots

Edward Fitzgerald's letter tells a graphic story of the successful accomplishment of a difficult photographic assignment, using Ilex equipment.

Ilex Acme Synchro Shutters ask no favors of sub-zero cold or tropic heat, because they're engineered to operate dependably *under all conditions*. That was proved on all battlefronts in World War II.

It's mighty reassuring to have an Ilex Synchro Shutter and Paragon Lens in your camera . . . they eliminate a lot of darkroom disappointments. They are right on the button in capturing the shot you want, whether it's in Labrador, a commercial studio or in your own home.

Ask your dealer about Ilex Shutters and Lenses. Write for folder describing our complete line.

ILEX OPTICAL COMPANY
ROCHESTER 5, N. Y.

ACME NEWSPICTURES
(DIVISION OF NEA SERVICE, INC.)
"FIRST IN THE NEWS WITH PICTURES"

Boston Bureau
275 Washington Street
Boston 6, Mass.

March 25, 1948

Mr. Rufus Rosenbloom
The Ilex Optical Company
690 Portland Avenue
Rochester, 5, N.Y.

Dear Mr. Rosenbloom:

During a recent trip to Labrador, I gave my shutter its severest test. The Army was simulating rescue efforts such as would be made when a plane had crashed in the artic. The conditions were highly realistic. The temperatures hovered between 30 and 40 degrees below zero.

I captured a sequence of pictures showing Army Para-dogs parachuting from planes and the simulated rescue of crewmen, thanks to my Ilex lens and Acme synchro-shutter. They performed without a hitch, despite the temperature. The shutter on another camera I carried froze completely. Other still photographers covering the same assignment had difficulty operating their shutters (not Ilex) and the Army had to supply a portable heater to thaw them out.

I returned from Labrador more than ever convinced that the Ilex shutter is a reliable mechanism.

Sincerely,
Edward Fitzgerald
Boston Bureau, Acme Newspictures

World's largest manufacturers of Synchronized Range Finders and Speed Flash Synchronizers

KALART®

FOR BETTER EASIER-TO-TAKE PICTURES

Get Unusual Vacation Pictures With A Kalart Speed Flash

You get double the fun out of your camera when you add a Kalart Speed Flash. Dramatic campfire scenes – early morning or twilight fishing pictures – interesting Synchro-Sunlight photos, are all easy with a Kalart Speed Flash. Click the shutter and the Kalart synchronizer automatically lights the flash bulb at just the right moment to give you a clear, brilliant picture. No danger of your shutter not working because of weak batteries. A Kalart opens the shutter *mechanically*. Dependable and trouble-free. For better vacation pictures indoors or out – night or day – take your camera to your photo dealer today and ask him to demonstrate a Kalart Speed Flash. He can attach it in a few minutes.

★ QUESTION BOX ★

Exposure for Synchro-Sunlight

Q—In taking outdoor pictures of people with the sun at their back or to one side, and using Speed Flash for the front lighting, how should I estimate exposure?

A—Use a shutter speed of 1/50 or 1/100 and set your diaphragm as if you were taking the picture entirely by daylight. Look up the "flash exposure guide number" that applies to the film, shutter speed and diaphragm opening you are using. Divide this guide number by your *f* setting. The result is the number of feet the camera should be distant from the subject. *For example:* If the flash exposure guide number is 125 and your shutter is set at *f*/11, divide 125 by 11. The result is 11, and you should take the pictures at a distance of 11 feet.

Speed Flash at different shutter speeds

Q—Do I have to change the adjustments of the Kalart Speed Flash for different shutter speeds?

A—No. Synchronize your shutter at the top speed and all other speeds will be synchronized automatically.

Extension Flash

Q—Can extension flash be used with the Kalart Speed Flash?

A—Yes, with all "Master" models. If your camera has a set-and-release shutter, you should have the Master Automatic. If your shutter is the self-setting type, the correct model for extension flash is the Master Passive. If the shutter has built-in sync, you should have a Master Flash Unit.

FREE *"How to Take Synchro-Sunlight Pictures"*

20 pages, illustrated, full of practical information on how to get better outdoor portraits and interesting back lighting effects the Synchro-Sunlight way. Mail coupon today.

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Dept. A-8, Stamford, Conn.

Please send *free* copy of "How to Take Synchro-Sunlight Pictures." Also, tell me which Kalart Speed Flash I should have.

Make of camera .....
Make or type of shutter .....
Maximum speed of shutter .....
Name .....
Street .....
City ..... State .....
Name of dealer .....

KALART

WINNERS OF

1st Special Monthly Awards

IN THE 1948 POPULAR PHOTOGRAPHY PICTURE CONTEST

Congratulations to the six award winners whose prize pictures reproduced here were picked by the Contest judges from among the entries received in the black-and-white and color divisions of our 1948 Picture Contest prior to midnight of April 1, 1948. Due to existing mechanical limitations, the Color Award Winners have been reproduced in Black-and-white, with the exception of the First Award Winner, which appears in full color on the cover of this issue.

1st Award COLOR

"No Swimming Allowed," by Carl Mansfield of Bloomingdale, Ohio, is the top award winner in this first month's color judging. Mansfield, well known for his bucolic scenes, found his setting in Jefferson County, Ohio. The picture was made with a 5x7 Ansco View camera. The exposure was 1/50 at *f*/8, using daylight Kodachrome sheet film.

Plaque and U. S. Savings Bond $500

2nd COLOR

"An Aspen Grove in Toiyabe National Forest, Nevada," the beautifully backlighted scene by Robert P. Holland of Bishop, California, has been granted the second color award in the first monthly judging of our 1948 contest. The photographer used a 4x5 Graphic View camera, and the exposure was made on daylight Ektachrome film; the exposure, was ½ second at *f*/16.

U. S. Savings Bond $250

2nd BLACK and WHITE

"Thirst," by Dr. Victor A. Lookanoff, Detroit, Michigan, is the second award winner in the first month's black-and-white group. The picture was made at the Detroit Zoo during the few moments the tiger left his cave to take water. Dr. Lookanoff used an Automatic Rolleiflex and Eastman Super-XX film. The exposure was a shutter speed of 1/100 at *f*/11.

U. S. Savings Bond $250

3rd COLOR

"Inspiration" is the title of the well composed nude by Glen Fishback of Sacramento, California, which is the recipient of the third award in this first color group. An 8x10 Ansco View camera equipped with a 5x7 back was used, together with indoor Ektachrome. Exposure for the close-up shot was 1/25 second at *f*/20, and exposure for the far shot was 1/25 at *f*/27.

U. S. Savings Bond $100

3rd BLACK and WHITE

"Good Night, Nurse" is the title of the print by Homer Heavner of Canton, Ohio, which was awarded third place in the black-and-white category. No additional lighting other than the hospital building lights was used. Made with a 4x5 B&J Press camera, the night scene was shot on Eastman Ortho-X film, with an exposure of one second duration at *f*/5.6.

U. S. Savings Bond $100

OYSTER DREDGING IN THE CHOPTANK **A. AUBREY BODINE**

1st Award

BLACK and WHITE

"Oyster Dredging in the Choptank," first award winner in the first month's black-and-white division, is the work of A. Aubrey Bodine of Baltimore, Maryland. The photographer used a 4x5 Speed Graphic, Super Panchro-Press, Type B. The exposure was 1/200 second at an aperture of *f*/6.3.

Plaque and U. S. Savings Bond $500

ASPEN GROVE
ROBERT P. HOLLAND

2nd

COLOR

INSPIRATION
GLEN FISHBACK

3rd

COLOR

THIRST
DR. VICTOR A. LOOKANOFF

2nd

BLACK and WHITE

GOOD NIGHT, NURSE
HOMER HEAVNER

3rd

BLACK and WHITE

Dr. Salomon

The last of the photo pioneers blazed new trails in candid's primitive days

By KURT SAFRANSKI

"WHERE IS DR. SALOMON?" shouted Aristide Briand, Nobel prize winner and former French Prime Minister, at an important political conference. "We can't start before the doctor has taken his pictures! What's a meeting that isn't photographed by Salomon? People won't believe it's important at all!"

Such was the role Erich Salomon, pioneer photo reporter, played in 1930. He was the first to make pictures behind the carefully closed doors of secret political meetings, showing the big names and speech makers informally, free of the claptrap of diplomacy.

Publishing was flourishing in Germany ten years after World War I. The House of Ullstein was producing new types of books and maps, newspapers and magazines—their weekly *Berliner Illustrierte Zeitung* reached the then unheard of circulation of two millions. There was a general dissatisfaction with the static photographs that filled most papers, so novel picture ideas were probed, thus laying the groundwork for a new form of pictorial journalism. The "picture story" as we know it was born.

Many men who achieved fame as photographers in Europe were contributors. It is no mere accident that such outstanding American photographers as Crane, Eisenstaedt, Feininger, Gehr, Goro, Henle, Munkacsi, Sanders, etc., came from the Ullstein "inner circle." In that group Erich Salomon held his own very special place. In a few years this rank amateur had become the world's first candid camera man, or, as Briand dubbed him, *"le roi des*

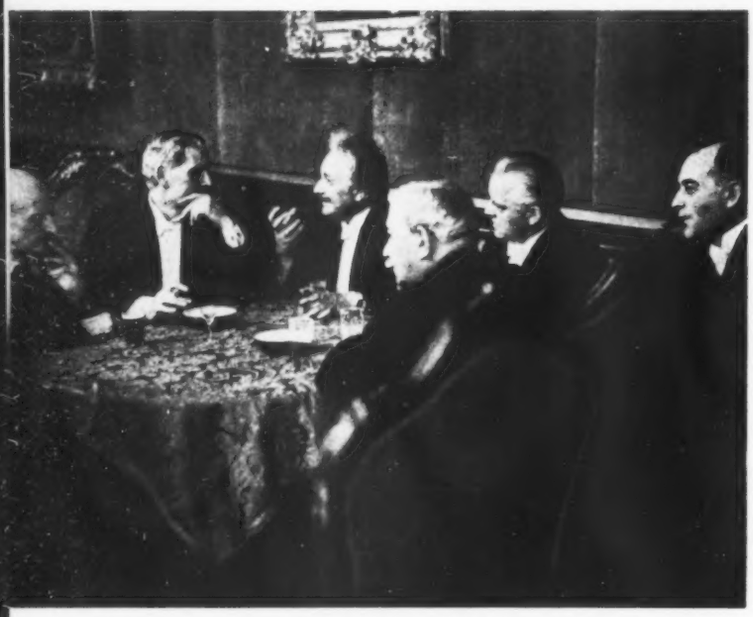
Dreariness and dazzle: the custodian of the diplomatic homburgs waits patiently as a meeting of Hague Conference drags well past midnight.

Glamour and glitter: Richard Tauber, famous tenor, sings to royalty at a baron's reception held in honor of the Austrian Foreign Secretary.

Aristide Briand, foreign minister of France, dubbed Salomon "le Roi des Indiscrets" (King of Candid). His camera was almost a necessity at a conference. On Salomon's arrival, Briand shouts "Le voila!"—There he is!

Nothing remarkable in this day of fast films, these pictures of Willem Mengelberg, Dutch conductor, have been widely imitated since Salomon first made them more than twenty years ago. But he made them on film so slow that no photographer of today would use it.

William Randolph Hearst works even in his cabin on board the Europa-Salomon was the first to picture Hearst's fabulous San Simeon Mansion.



British Prime Minister Ramsay MacDonald (second from left) meets the best brains of pre-Hitler Germany, gathered together in Berlin. At the extreme left is Dr. Max Planck; in the center, Dr. Albert Einstein.

indiscrets"—roughly, "king of candid."

Salomon's story is particularly interesting because it brings into relief the relationship that exists between technical developments in photography and personal initiative. It is the story of a man who took to a new gadget as a duck takes to water.

Dr. Erich Salomon didn't start out to be a photographer. He was the son of a wealthy Berlin piano manufacturer and took his doctor's degree in law, even though he never seriously thought of making a living at it. All he wanted in life was freedom to follow his own interests, and he had enough money to do just that. This was, however, changed when the German inflation wiped out Salomon's fortune. He found himself suddenly penniless, with a family to support and, as a souvenir of better days, a shiny motorcycle—but no law practice.

That did not deter him. He put an ad in Berlin's newspapers:

> LAWYER GIVES INFORMATION in tax matters to clients on the companion seat of his motorcycle. Why not enjoy a ride through beautiful landscape and learn how to save on taxes at the same time?

The ad was alluring, but brought Salomon few clients. Therefore he had to find a job. Someone told him: "The Ullstein House is always looking for bright young fellows—why not apply there?" He did, and got a job as idea man in the magazine promotion department.

And ideas he certainly had. A lot of detail work went on in his department, and Salomon felt it necessary to organize the innumerable details of production.

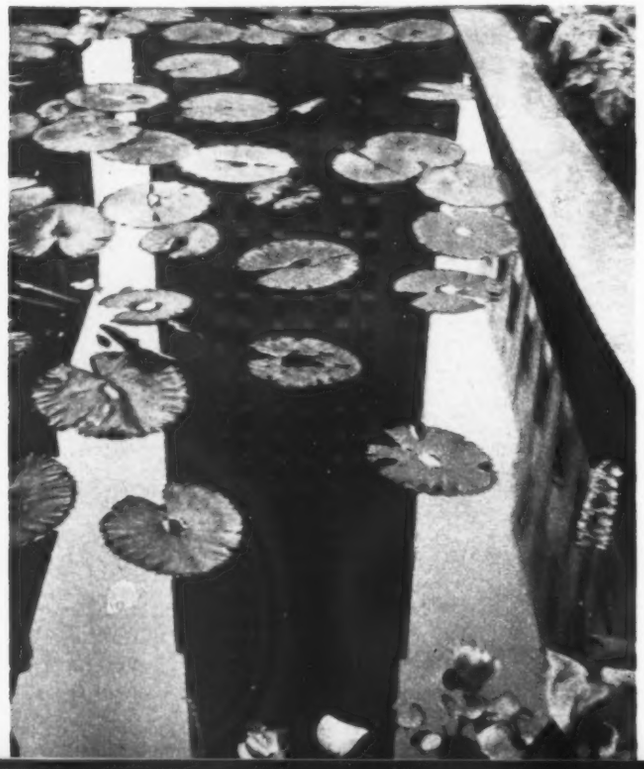
His first project was an immense Rube Goldberg contraption which covered a whole wall in the promotion department. It consisted of thousands of little hooks, screws, holders for cards, marking pins, rubber bands, wire connections, plugs, numbers, etc. and was painted in almost all the hues of the rainbow. It was lovely to look at; the dream of a gadgeteer; a combination of the most complicated business machine, a painting by Leger, with a handful of Picasso distortions thrown in. But as Salomon explained, it was actually quite simple: "Here you have your item, and there are the deadlines, and if you connect this plug with that hook by a rubber band, and turn this crank and switch over to the third column to the left, then you see immediately where it is on the production line. . . ." It was wonderful beyond belief, but it was found that operating this machine would keep almost the entire promotion department busy. So Ullstein's decided to get along with older, more primitive forms of control.

Yet this was only the beginning. There was hardly a day when he did not (*Continued on page* 104)

Hiding his Leica inside his derby, Salomon made this illegal picture of Britain's High Court of Justice during one of its sessions. Lord Hewart, Lord Chief Justice (in wig above, without wig at right), liked the photograph so well that he refused to prosecute Salomon for contempt of court. This was not an uncommon occurrence; Salomon found that people rarely objected to his taking pictures after they had been made, although they would probably have prevented him at the time had they known.

Manhattan Mirage is a reflection in a pool of water. Neugass turned his negative upside down and reversed it while making this enlargement in order to provide the correct seqeunce of buildings.

Half obscured, and buried under the lily pads, the bold tower of Rockefeller Center lies in a tiny goldfish pond. The infinity focus required to keep the tower sharp left the flowers blurred.



REFLECTIONS

These fascinating images, full of charm, will open the door to a world of new pictures for you

By FRITZ NEUGASS

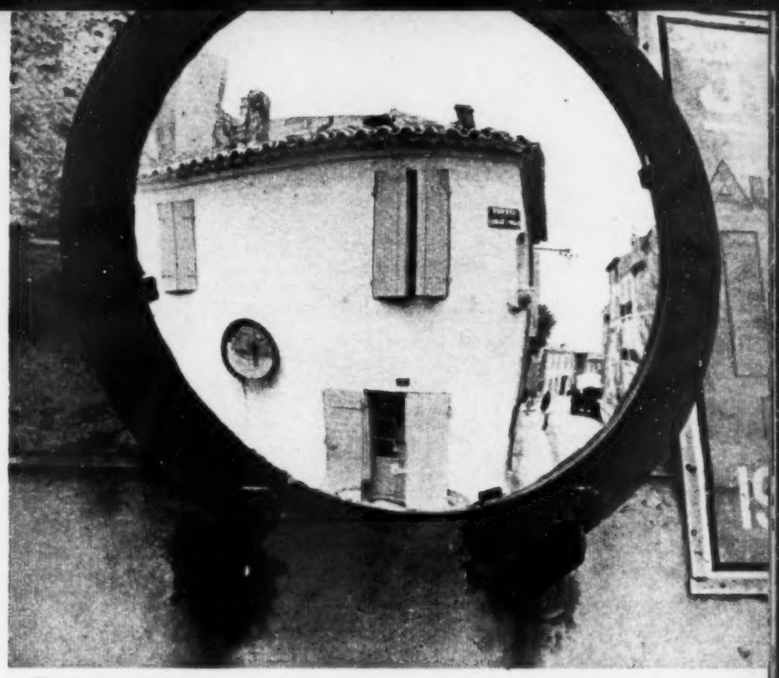
Illustrations by the author

HUNTING ON THE SLOPES of Mount Olympus the young Narcissus bent down over a fountain to quench his thirst. There, in the quiet water he behld the countenance of a beautiful youth and passionately fell in love with it. He didn't realize that this was his own image, smiling back at him out of the water. This legend of mythological times is the first record of the fascination a reflected image is able to evoke.

Today everybody is accustomed to looking into a mirror to shave or to apply make-up. But beyond this daily routine hardly anyone is aware of the countless number of reflected images which are surrounding him. There is always a strange charm in a mirrored image, be it a human face, landscape, architecture, or interior.

Photographers looking for a striking picture subject know how

By reflecting the spire of St. Patrick's cathedral in a shop window just across the way, photographer Fritz Neugass obtains an interesting symmetrical composition in "49th Street, New York."



The Haunted House is a distorted view seen in a convex mirror mounted on the side of a house on the French Riviera. These mirrors enable motorists to see around corners and over hills.

beautiful a lake can be when its calm water reflects trees, mountains, houses, boats, or just a water lily. A bridge mirrored in the river will have an enhanced appearance. The fashion and glamour photographer often uses a mirror to heighten the desired effect by posing his model before it to portray her from the back as well as from the front. The mirrored image will create a pleasing effect and provide an interesting repetition of the main theme.

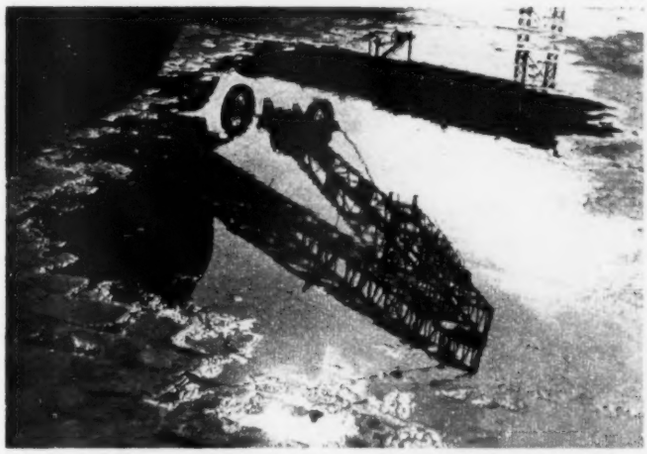
Favorite subjects for all photographers are night scenes taken at the waterfront, which offer the opportunity to record lights reflected in the dark water. Then, too, there are the night scenes after rainfall, when the wet pavement becomes a reflecting surface. All these uses of reflections in photography are more or less incidental. But there is an even greater charm in shooting reflections for reflections' sake.

During my daily walks through New York's Central Park, I used to be captivated by the ever-changing aspect of the group of buildings at Fifth Avenue and Central Park South. I finally decided to record these impressions with my camera, and took the same motif in all its different moods at day and night, during summer and winter. Then I hung the whole series on my wall and studied the prints for some time. Finally I found the picture which best interpreted the magic aspect of the city of my dreams by turning one of the photographs upside down and cropping it, so that only the reflection in the lake remained. Then I reversed the negative in the enlarger to get the true sequence of the buildings as they appear in reality. But this reality was that of a fairy tale—or like childhood memories of mermaids living at the bottom of the lakes, and of sunken palaces of legendary islands. Thus the title *Manhattan Mirage* seemed fully justified.

I became so attached to this mirage that from that day on I hardly looked at objects anymore, but studied their manifold reflections. Then one other day I passed in front of Rockefeller Center. A long time ago I had given up hope of ever making a picture of it that would reveal more than the conventional post card views. I had tried all angles and all viewpoints, but I always was disappointed in the finished pictures. Then suddenly I found another mirage that fascinated me. Who would ever think of the bold Rockefeller Center Tower sunken in a tiny goldfish pond, dreaming under the water lilies?

Hunting for new motifs I was attracted by the large window panes of the modern store fronts. I didn't look at the displays; I just considered the windows as huge mirrors, which opened to me vistas of a new and exciting world wherein one could find entrancing combinations of reality and fantasy.

Seeing things double is not the privilege only of the alcoholic. The double portrait of 49th Street with the spire of St. Patrick's is a carefully planned composition, which not only gives the street perspective but also includes its mirrored image. The average passer-by never would see the charm of such a view. He would just see the empty windows which flank the street like the stone facade of any row of houses. He is not trained to look into the window to discover there the reflected images it reveals; he (*Continued on page* 141)



Rainy weather can be counted upon to provide the photographer with a natural mirror. Here in a cobblestone framed street puddle, Fritz Neugass has captured the inverted image of a crane.

In a mosaic of fact and fancy, Neugass mixes a mirage of stone towers with the reality of advertisements on a busy store window.

Field trip activities can be planned around features of the place visited. Here an artificial waterfall serves as background.

BLUEPRINT for a FIELD TRIP

By MILDRED STAGG

Top-flight photographer Roy Pinney takes his camera class afield, and tells how planning promotes success

A record shot made by Doris Bertel, one of Pinney's students, caught the group as it was ready to board the country-bound bus.

WHEN A PHOTOGRAPHIC SCHOOL asked professional photographer Roy Pinney to conduct a field trip, he thought back over some excursions he had made in the past. Some that he remembered had been fun, others boring. A very few had been both gay and productive. "That was the kind I wanted to run," Pinney said. "I listed the reasons that made certain trips outstanding: pretty girls with plenty of appropriate costume changes, a properly scheduled time for lunch, variety in locale situations, an energetic manager who looked after everyone without acting like a drill sergeant. These were the outstanding differences between field trips that I remembered with pleasure, and those I preferred to forget."

Those differences were incorporated in the field trip that Pinney finally directed. They also would make all the difference in the world to camera fans who are planning a trip.

Photographers lugged cameras and pumpkins too as they scoured the countryside for appropriate props for typical fall scenes. How the pumpkins helped to make a picture can be seen at the right.

Whether your group is a camera club, a class of students, or just a few friends who share a hobby, a field trip should be thoroughly organized. Whether you're going to shoot in your own backyard or forty miles from town, you should know what you're going to do from that first "Hello" to the last "Goodbye."

The organization of the Pinney field trip furnishes a blueprint for any camera excursion, whether the party numbers four or forty. Pinney had been appointed field director, so he looked around for someone with organizational experience and made him manager. If your club or group has a member with a flair for management, enlist his services right from the start. The chief planner may be the head of the high school camera club or the president of the bank—his age isn't important. If he is the kind of person who can get things started and keep them going, appoint him manager and let him organize the outing. The other members should co-operate by doing any task the manager may assign.

The choice of a field director is another problem in personnel; often he is the best cameraman in the group. Your best bet may be the staff photographer of a local paper, the portrait photographer whose pictures appeal to the majority of the group, a commercial photographer, a dealer in photographic supplies, or a member of the club or group who enjoys advising the less experienced photographers. Once these two indispensable leaders have been chosen, they must work as a team, with the group following their suggestions.

An unscheduled stop was made at a roadside stand when Pinney spotted these bushels of apples, and decided they'd make a good setting. As you can see, right, his judgment was accurate.

This procedure usually will insure a successful field trip for everyone from novice to professional.

For the position of manager, Pinney chose William Lathrop, assistant director of the School of Modern Photography. At a long conference, they discussed the various locales with which they both were familiar, or which they had heard about from others. Regardless of how enticing a place sounded, it was ruled out if it was more than a two-hour ride from the city. Two hours is the limit that should be spent in one-way transportation. A longer ride occupies time that might be devoted to shooting. A shorter distance would be better.

The time of year also was considered carefully. This particular trip took place in the Fall, around Hallowe'en, since Lathrop and Pinney wanted a situation where more than one activity was in progress. Farms aren't exactly common around New York City but a conference brought out the fact that Lathrop knew of a farm at Annandale, two hours drive from the George Washington Bridge. The farm, as he remembered it, had a tractor, barn, livestock, a waterfall nearby, and other attractions which lent themselves to typical fall scenes. A description wasn't enough, so Pinney and Lathrop made an appointment to visit the place.

They drove to the farm, and timed their journey. It was everything Lathrop had claimed, including the mileage. When they told the owner that a group of students wished to invade and take pictures of the area, he seemed pleased. When you ask the owner of a farm or an estate for permission to photograph it, he often feels that you are complimenting him on the beauty of the surroundings and is seldom unappreciative of that sort of implied compliment. "But," Lathrop warned, "when you promise a farmer pictures of his property in return for his courtesy in letting you photograph, make sure that you deliver. If you don't, you'll never be allowed to return, and you'll spoil it for future groups as well."

The men made an appointment with the farmer for two weeks later, weather permitting. "Weather permitting" is an important item to remember. Everybody included in the trip—cameramen, models, drivers of vehicles—should be told about the "weather permitting" provision. After leaving the farm, Lathrop took Pinney to a nearby restaurant which he remembered from a previous visit. There, the owner was asked if he could provide lunches for fifty guests on the date set, and how much it would cost. By keeping expenses low, more camera fans can be attracted, and they will be able to make frequent trips. Within reasonable bounds, the more photographers on an outing the keener the competition and the better the pictures. In addition, an inexpensive trip, well planned, will make the members eager for more such camera excursions, whereas most photographer can't afford to take an expensive field trip more than once a season. "Photography is not a cheap hobby at best," Pinney reminds us. "Even if it means shopping around, it's worthwh le to find a place where they serve lunch for a dollar or less."

A beautifully balanced scene, an attractive model, a simple sky, and a single center of interest all add up to make a prime picture by Roy Pinney. His wife Doris served as the subject for this shot, made on the trip to demonstrate picture possibilities for the group.

In a restaurant all the members of the group can be kept together easily. The importance of group versus individual activity can't be overemphasized. If each member of the group has brought a picnic lunch, the manager has a more difficult job keeping the group co-ordinated. He should see that everyone opens his lunchbox at an appointed time in a set place. A conscientious manager will go one step further—he will arrange the group so that everyone is included in a congenial gathering with no shy member left to eat a lonely lunch. During the meal, the manager tactfully can ask the more experienced cameramen to look after the novices. This shouldn't be done in a general way. Instead of saying, "Please help the less experienced members," the manager should speak to each seasoned cameraman and tell him, "I'm counting on you to look after Miss Q and Mr. M. They're beginners and I'm sure they'd appreciate your help and advice."

Once the place, the time, and the food arrangements have been determined, the field director and manager should start to round up transportation. On this trip, it was decided to charter a bus. Large buses accommodate about forty persons and they can be hired for an entire day at a cost of about a dollar a head. If your camera club or group has enough members with cars to carry the entire enrolled membership for the trip, part of this expense can be eliminated. Lathrop said, "It's good to pick a place that can be reached by bus, railroad, or automobile, so that late-comers can find their own way to the locale."

A central meeting place should be deter-

(*Continued on page* 92)

Still another variant on the idea of using corn as a prop is this particular picture, another shot made by Pinney.

Best shot chosen from all produced by the group on its field trip was this well high-lighted one by George Hagopian.

USE THE BEACH for a *Background*

Take advantage of sunshine and sand--you'll find that pictures made out-of-doors are fresh and new, have sparkle, spontaneity

By ALEXANDER LILBURN

Illustrations by the author

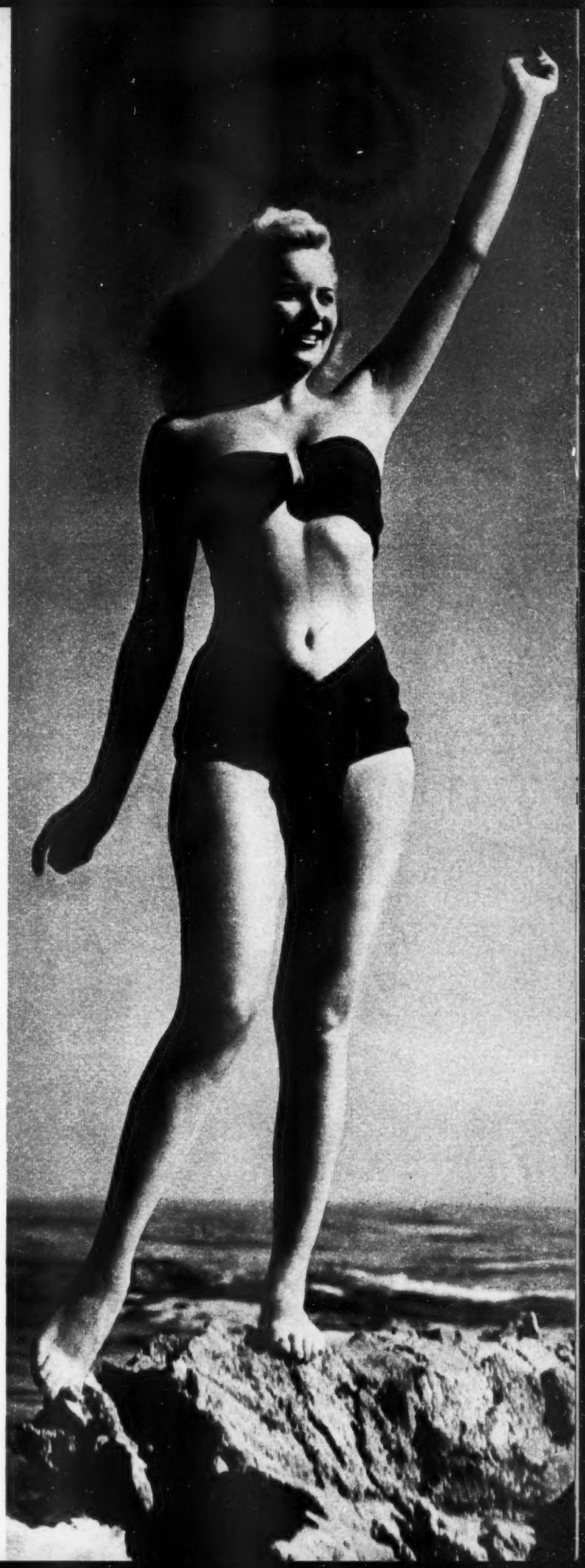
THERE ARE FEW FIELDS of photography that offer more sheer enjoyment or more possibilities for variety than working out-of-doors with human subject matter. Here the camera is supreme in its ability to record life and spontaneity, the feeling of light and sunshine, and of people enjoying themselves. We can make pictures that have a sparkle and a freshness seldom found in the more artificial atmosphere of the studio.

Too often the amateur photographer fails in his attempts at such work, with his pictures becoming mere record snapshots because he has failed to observe a few simple axioms, or because (the common woe of the amateur) he does not have a model. There are always good models around you who would be ideal for your outdoor work. Children, pretty girls, older people—there is no limit, because, in many respects the amateur model is far superior to the professional one for pictorial work. In commercial work, especially fashion photography, highly trained models are a necessity, but their posing often is stereotyped and lacks the fresh approach of the untrained model.

There should be nothing difficult about finding a model. The beaches, the resorts, and probably your own neighborhood abound with interesting subjects, particularly pretty, young girls who will be pleased to pose for you if you approach them correctly. That vivacious blonde sunning herself on the sand won't be insulted if you tell her that she makes such a charming picture you would like to photograph her and would be glad to send her some prints in exchange for her posing. Ninety-nine times out of a hundred she will accede to your request with pleasure, for any normal young girl is flattered to think she might make a good model. If you have a feminine companion with you, so much the better, for that certainly will allay any suspicions she may have as to your motives. As for that cute child next-door, or across the street, she undoubtedly is heaven-sent, for you readily will be able to fit her into some previously chosen background.

Your shooting session may or may not be planned ahead of time, although I find that a planned trip to some predetermined location usually is more productive of pictures. The choice of location will, of course, be made primarily for its suitability to the type of picture you are going to shoot. It must be appropriate to the costume of the subject and should be chosen for its photogenic qualities.

The setting or background may be employed in one of two ways—either as a backdrop for the subject, or as an integral part of the



Tips and technique for making better outdoor pictures

A fresh, unposed, and unplanned shot was the result of the photographer having his camera loaded, alert for opportunity.

In this set of prints, the author shows the photographic flaws created by bad background and poor arrangement of subject matter. In the picture at the left, background is confusing, and skyline is too close to the head. A change of camera angle and pose improves the scene.

Two practical tips for bettering your outdoor pictures are demonstrated in these views. As shown above, light-meter readings should be taken from the face or skin of the subject, not from the bathing suit. At right, a tinfoil reflector is used to lighten the shadow side.

Use of a high angle of view will eliminate the skyline problem, and backlighting will make a softer, more attractive shot.

picture. In either case, it must be appropriate and subordinate. The beach is ideal as a backdrop for it is nearly always possible to find simple backgrounds of sea and sky.

Most pictures with bad backgrounds are the result of the photographer not seeing beyond his subject. It is only too easy to become so intrigued with your model that you fail to see that telephone pole against the sky or that spotty clump of foliage at your right. Confused backgrounds represent one of the greatest causes for failure. They usually are bad, not only because they are cluttered, but also because they bear no relationship to the scheme of the picture. They are often so fussy that it is difficult to find the subject.

The pictures shown at top left serve as an example of bad background and poor arrangement of subject matter and how the scene may be improved. In the first, the background is confused, and the skyline cuts too close to the head. The sloping line of the cliff behind the subject also is awkward, for it creates a line of opposition to the forward movement of the model. By changing the camera angle slightly as shown in the second view, it was possible to improve the shot considerably, as you can readily see.

Telephone poles, hotdog stands, and crowds are just a few of the worries of the outdoor photographer, but with the proper choice of angle, and a good time of day, these usually can be avoided. If not, then the location is a poor one. Light traps in trees and foliage are additional causes of failure, and these become even more objectionable if they are badly out of focus.

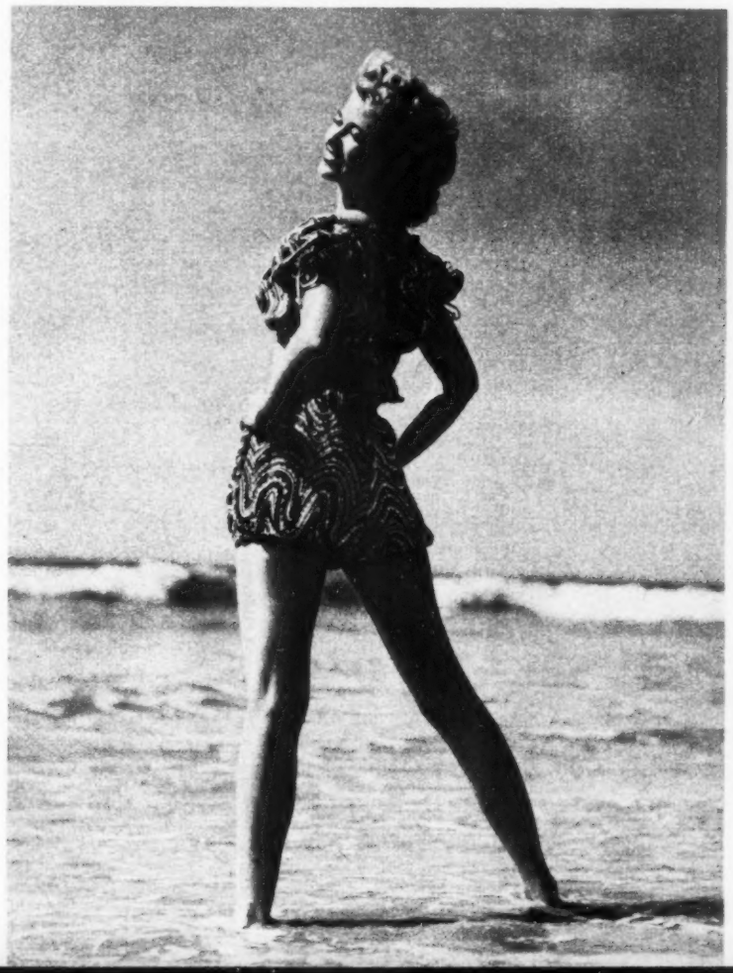
Contrasty backgrounds must be avoided. They will dominate the subject and drag the eye away from what is intended to be the main point of interest. An example of this is having the subject in the shade, with the background in full sunshine. Trouble sometimes can be encountered on the beach from excessively dark rocks or clumps of seaweed, as they stand in contrast against light colored sand.

If you are afflicted with the all-too-common trouble of unwelcome objects popping into your backgrounds, try choosing your background first, and then fit your model into it. This procedure will help train your eye to observe your picture in its entirety, and eventually will do away with those hours (*Continued on page* 138)

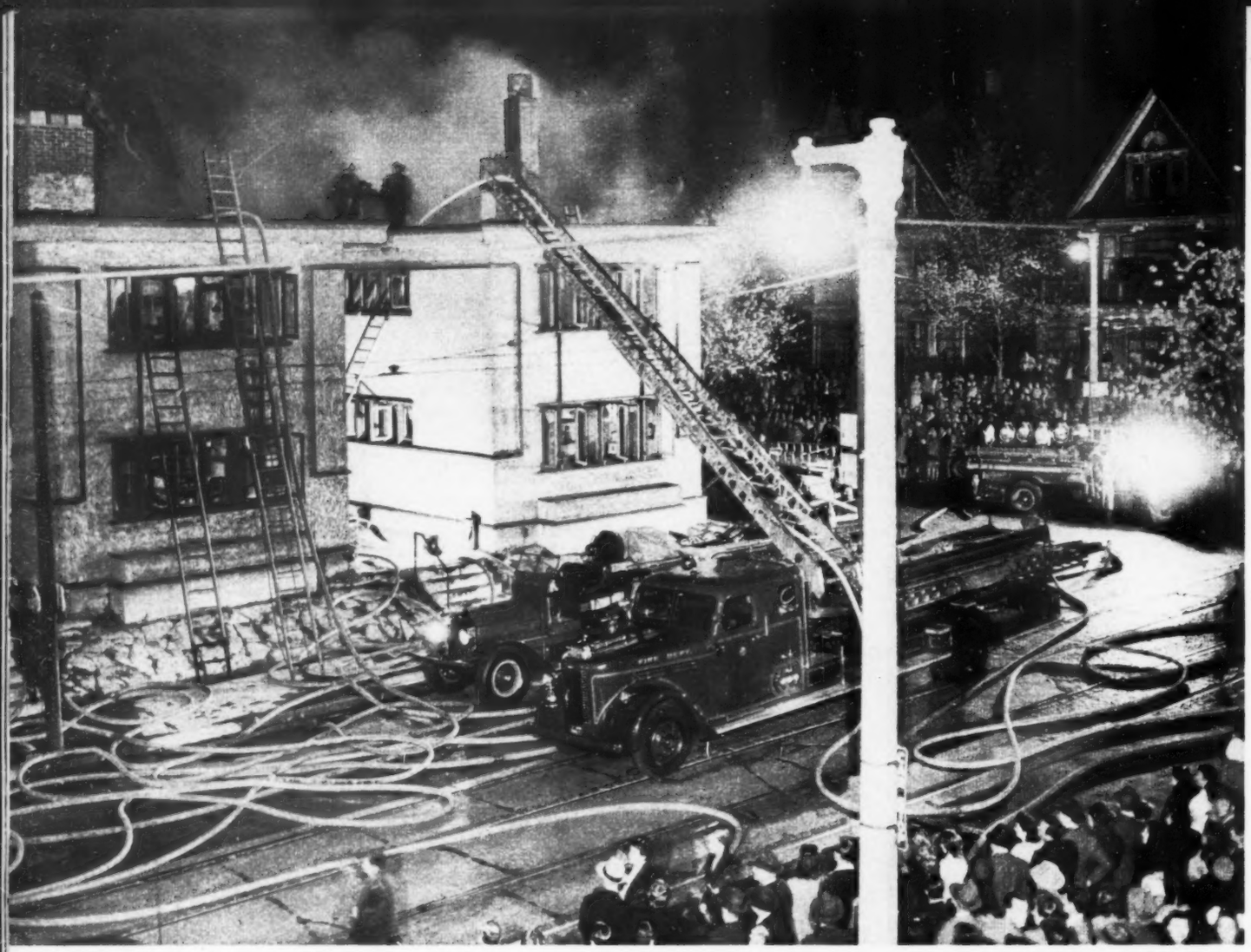
A low camera angle brings Alexander Lilburn's model up above the horizon, and places here against the sky, a completely unobtrusive and effective background. The beach towel serves to relieve the sky tone.

The old adage that concealed charms are more attractive than revealed charms is tested by this particular beach picture. Again, use of a low angle emphasizes the subject.

Here is a fresh and completely natural print. The model has taken an attractive and relaxed pose, and the backlighting picks out her face without bringing up the obtrusive pattern of her bathing suit.



Wind-carved sand provides a pleasingly patterned background for this Lilburn scene, a well posed and composed photograph. Note the rich range of tones in the gray scale



Training school uses this Milwaukee Journal shot to show some of the conditions where ladders have to be used. Emphasis is placed on using the safer ladder truck since regular ladders would fall if the wall collapsed. Hose layout shows how easy it would be to upset ladder.

Wetting down the debris is necessary to prevent the rekindling of a fire. The training school utilizes many newspaper pictures, and often reciprocates with its own.

FIGHTING FIRE

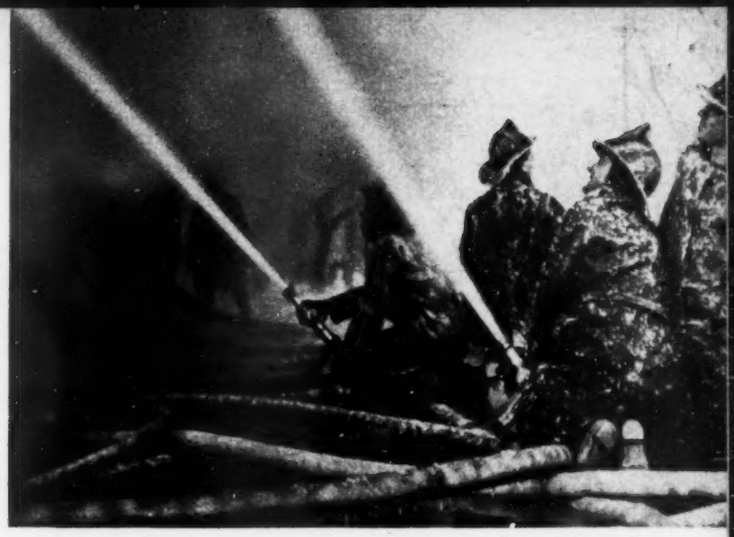
By L. T. BRUHNKE

FIRE FIGHTING has become a highly technical job. Like drawing a number from a hat, firemen never know whether the next run will be a simple grass fire or a chemical conflagration. Fire fighting also demands action, and remedy for high-voltage electricity, broken gas mains, contagious diseases, or injured and dying humans. To meet these many exigencies, Milwaukee's Fire Chief Edward E. Wischer uses every modern method of training—and photography plays an important part. Captain Henry Hunter, the head photographer likes to quote the old adage, "A picture is worth a thousand words."

The Milwaukee Fire Department's use of photographs in fire fighting is enhanced by cooperation with working press photographers and the newspapers. Milwaukee newspapers furnish copies of their photographs to the department, and the department reciprocates with any of its photos the newspapers can use. While news photos are taken from a dramatic point of view, they often show unsafe or ineffective methods which can be corrected.

In using *how-not-to* photos for training, the guilty men are not ridiculed—everyone in the department knows the stress under

Example of a fire starting because of radiation, this photo is used in the school. In this case, the ties of a railroad viaduct started to burn, due to intense heat from a lumberyard fire.



Improvisation by some very tired firemen is illustrated in this training school photograph. The method is not recommended, but was necessitated by the hose being frozen to the pavement.

Captain Henry Hunter, head photographer, started taking all the department pictures prior to 1922 on his days off.

Lt. Fred Barth, Hunter's assistant, is shown in the darkroom. He does most of the shooting at all fires these days.

Rights and wrongs of firefighting are brought out photographically. Here Hunter illustrates a point to two other firemen.

WITH PHOTOGRAPHY

Milwaukee Fire Department makes use of photography to train new smoke-eaters in the need for efficiency and safety-consciousness

which they work. Nevertheless, wrong methods might cause death, and hence safety always is stressed. By using photographs instead of abstract words, everyone in the training class knows exactly what is meant when situations are discussed.

One training school photograph shows a fireman holding a hose with his hands as if he were trying to choke it. "This," says Deputy Chief Louis Hoeft, who is in charge of the Bureau of Instruction and Training, "is entirely unnecessary. The men behind him take up the thrust and all he has to do is to steer it by holding it in the bend of his elbow. While such a thing isn't serious, it would tire a man at a stubborn fire."

Another dramatic picture shows a tower silhouetted against the sky. But in one corner, the firemen noticed two pumpers connected to a hydrant through soft hoses—another *how-not-to* picture. While nothing happened in this case, both pumpers might have been lost temporarily if the suction had collapsed the hose. This photograph serves as a continual reminder for the older men and is extremely useful in training recruits.

Fire hose streams often make beautiful pictures, but if the pressure isn't right, the water isn't as effective as it might be. Some training bureau pictures show incorrect pressures, and they are used in training new men.

Another news photograph shows a ladder truck parked on the street with several ordinary ladders leaning against the wall. The training school uses this picture to show that the ladder truck is safer because it will not fall if the wall collapses. As the photo illustrates, the safer ladder truck could have been used.

Another training school photograph shows a man on a burning building—in such a position that he might have been washed off with another hose. While words could explain the same thing, a photograph adds punch because the danger is graphically evident.

Putting water on a fire that cannot be seen isn't the best technique and the school has a photo to illustrate such practice. While the men can't always see where the water is going, this picture clearly shows that it would have been possible to get higher. Again a photo emphasizes the point.

Photographs are also an important part of fire prevention. The Bureau of Fire Prevention and Protection (*Continued on page* 98)

By DAVID NELSON

Weather influences lighting which, in turn, influences pictures. This scene and and the one at right are the same—taken 20 minutes apart. The sun is shining here.

LIGHTING makes

THE GREAT Belgian photographer, Missone, often has been quoted as saying, "The subject is nothing, the lighting is everything." While this is obviously an exaggeration, the quality of lighting in a photograph does influence to a great extent the quality of the final print itself.

Customarily, most photographers think that indoor lighting is the only controllable type, and are content to take the lighting outdoors pretty much as they happen to find it. Yet outdoor lighting itself can vary and also can be made to vary by the enterprising photographer in several ways. Each time an important picture is taken outdoors, the various types of outdoor lighting should be considered. Ask yourself, "Which light would be best suited for this particular scene?" Then don't be content to take only one exposure the moment after you have sighted the subject with the light as it may happen to be—if the light isn t right, *do something about it.*

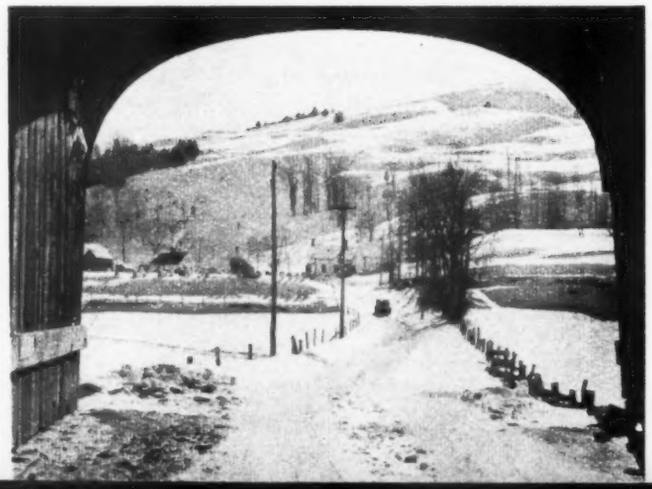
One of the things you can do if the light isn t right is to wait until the lighting *is* correct. Waiting for the right light sounds easy, and it is. But it calls for a practiced eye and patience. Obviously, if you are on a vacation trip and can't linger in any one spot long enough to record it in the best light, you'll have to take the picture in the prevailing light and drive on. But right around home there are probably many excellent pictures just waiting for your camera.

Each subject is, of course, presented most favorably under a particular lighting condition. It's up to you to know what that condition is, by studying your subject and then photographing it at the precise moment. As an extreme example, a photographer had a view out of his office window of a statue of Mercury on the top of an adjoining office building. He often felt it would make a good picture, but never did he see just the right cloud formation behind the statue. After being in that particular office for several years, one morning just before a storm broke, a thunderhead cloud obscured the sun whose rays poured out from behind the cloud in a magnificent sunburst. The photographer seized his camera and made a very successful pictorial photograph.

Of course it isn't necessary to wait several years for good lighting. Take your own home, for instance. For a general purpose picture, you probably will want to go across the street until the entire house is centered in the viewfinder in a three quarter view. But how about the lighting? Obviously, the sun should illuminate most of the front of the house. The small part of the side of the house that is included in the picture should perhaps be in the shade to give your house the best possible third-dimensional appearance. What exact time of day fulfills these lighting conditions? Chances are you won't be able to say offhand without looking critically at your house at several different times during the day. If the ideal time to take the front of the house is about 9:30 A.M., the back side of the house may be best at some time in the afternoon. Maybe the architectural detail around the front porch will also be best in the afternoon when the sun is *not* shining on it directly, but is illuminated by reflected skylight. And the

Which is better, a summer shot (below) or a winter shot (right)? In this case, both are almost equally pleasing.

Exposure for this winter scene would be less than for the summer version, due to the reflection of light on snow.



Light rain caused the tree to stand out and suppress the background. Which is the better picture? It all depends on the purpose. This may be better pictorially; the other shows all of the details more clearly.

the difference

Be sure to be "light right" by shooting at the proper time of day and of year

best times of the day to photograph your house may not be the best for any other house in town. Get the idea? In other words, it takes critical observation to take really excellent outdoor pictures of this type.

The same principles of good lighting can be applied when photographing people outdoors. If there is a harsh, contrasting light on a model's face (color enthusiasts please note) position the model differently until the lighting is better. Or wait until the sun is under a cloud and there are no shadows. It sounds easy, but how many photographers do it?

Besides waiting for the sun to shift positions or for a different cloud formation, photographers sometimes intentionally wait for bad weather. Yes, believe it or not, at times better pictures can be taken when it is snowing, misty, or raining. Fog pictures are another form of interesting weather condition, and evening or night pictures also can be considered in this same way. No special equipment is needed for these pictures; just an ability to see when a mist, or similar weather, may be adding pictorial quality to a scene.

Fog, mist, rain, and snow in the air have the general tendency to obscure distant detail. Sometimes even a heavy atmospheric haze will do the same thing. Notice the color

(*Continued on page* 90)

A home pictured in summer daytime gives us a clear record shot. But let's try it again, at night and in winter (right).

Snowy dusk with house lights blazing full adds dramatic lighting punch and suggests warmth and welcome from within.

→

School's out, and the mad scramble for the fresh and open air begins. The picture was made by newspaper photographer Paul Berg, St. Louis Post Dispatch.

Future Champions, the work of Michael Ackerman of Miami, Florida, shows young colts and their dams romping along under a typical blue summer sky.

SUMMER *Pictures*

SUMMER spells sunshine, the seashore, and school's out! It seems a time for children, pets, picnics, and photographers—particularly the latter. For the summer months offer a multitude of picture possibilities in the out-of-doors unmatched at other times of year. It is true enough that the out-of-doors always holds possibilities for photographic work, no matter what the time of year—but when else than summer can the roving cameraman find the exuberance of unrepressed youth as exemplified by the closing of school, or the proud gaiety of cantering horses, or the sheen of sun-ripe skin on a shady beach?

This month's group of prints is an effective cross-section of the types of scenes and shots which make for superb summer subject matter. They are scenes which in some cases can be found near your front door, in the park across the street, at the lake side, or perhaps on the beach. Their makers are from the ranks of both professional and amateur photographers, but no matter what the source of the scene, they all sing of summer. For technical data and information on their makers, see Notes on the Picture Section elsewhere in this issue.

The Sisters, by Dr. M. J. Futterman of New York City, in spite of the oppressive brilliance of summer sunshine, has a relaxed air of peace and quiet which sets up an effective contrast for . . .

. . . *the roiled* and foaming water which so dramatically gives a sense of motion to this print, titled Speedboat. Made at Conneaut Lake, Pennsylvania, the photograph is the work of Alfred Watson of Buffalo, New York. →

This bird's-eye view by Ben Ross of New York shows famous Coney Island as it appears in the summer. For as far a distance as one can see, the sunbathers cover the beach, almost succeed in hiding sand from sight.

→

Water-wet, but happy, this youngster at Camp Henry Horner, summer camp for under-privileged children, was caught by the perceptive eye of a young Chicago photographer, Philip Drell.

An overcast sky diffused the sunlight when George Acquino of Pasadena, California, made this beach scene, and allowed the camera to record a full range of texture.

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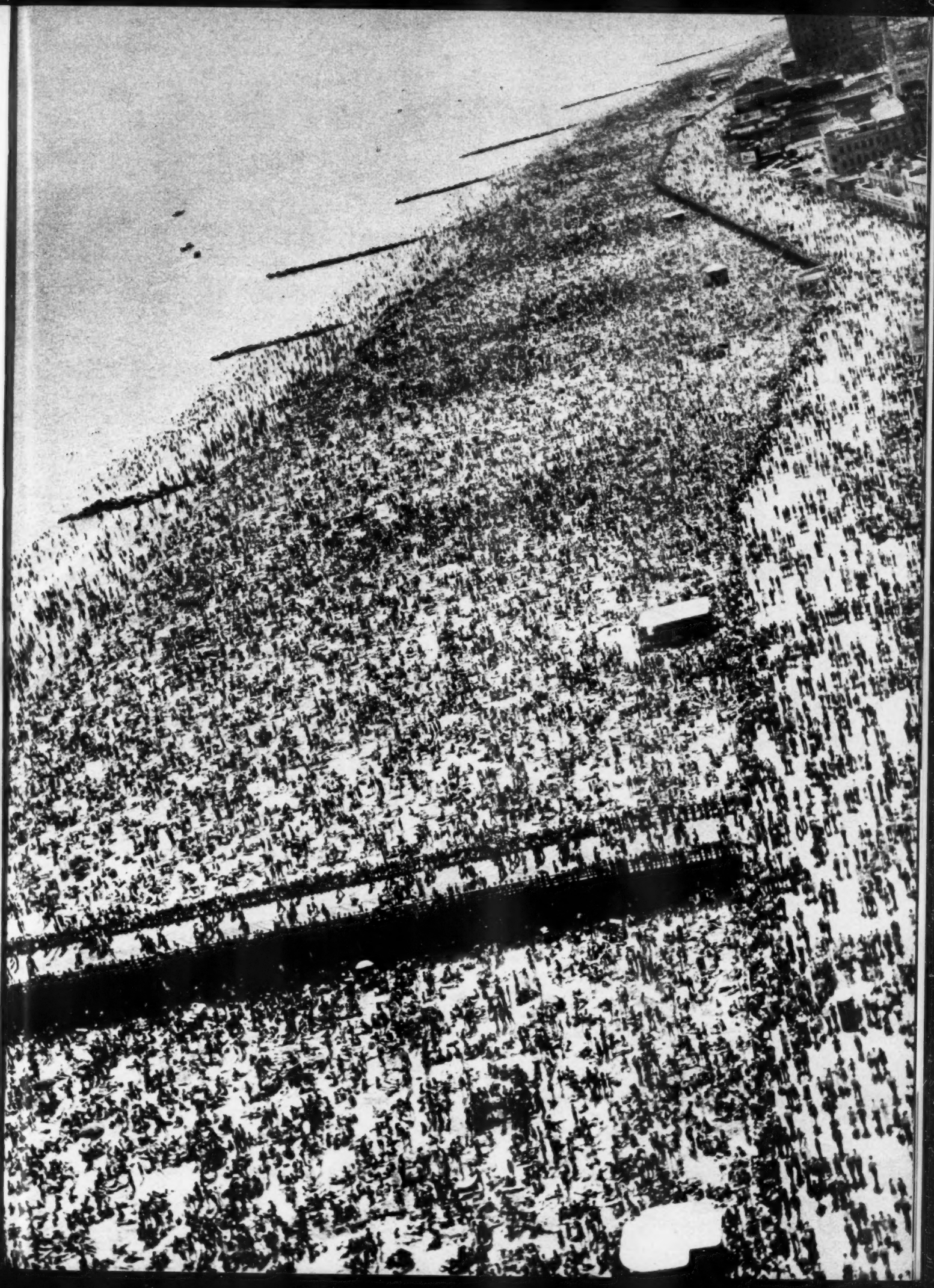
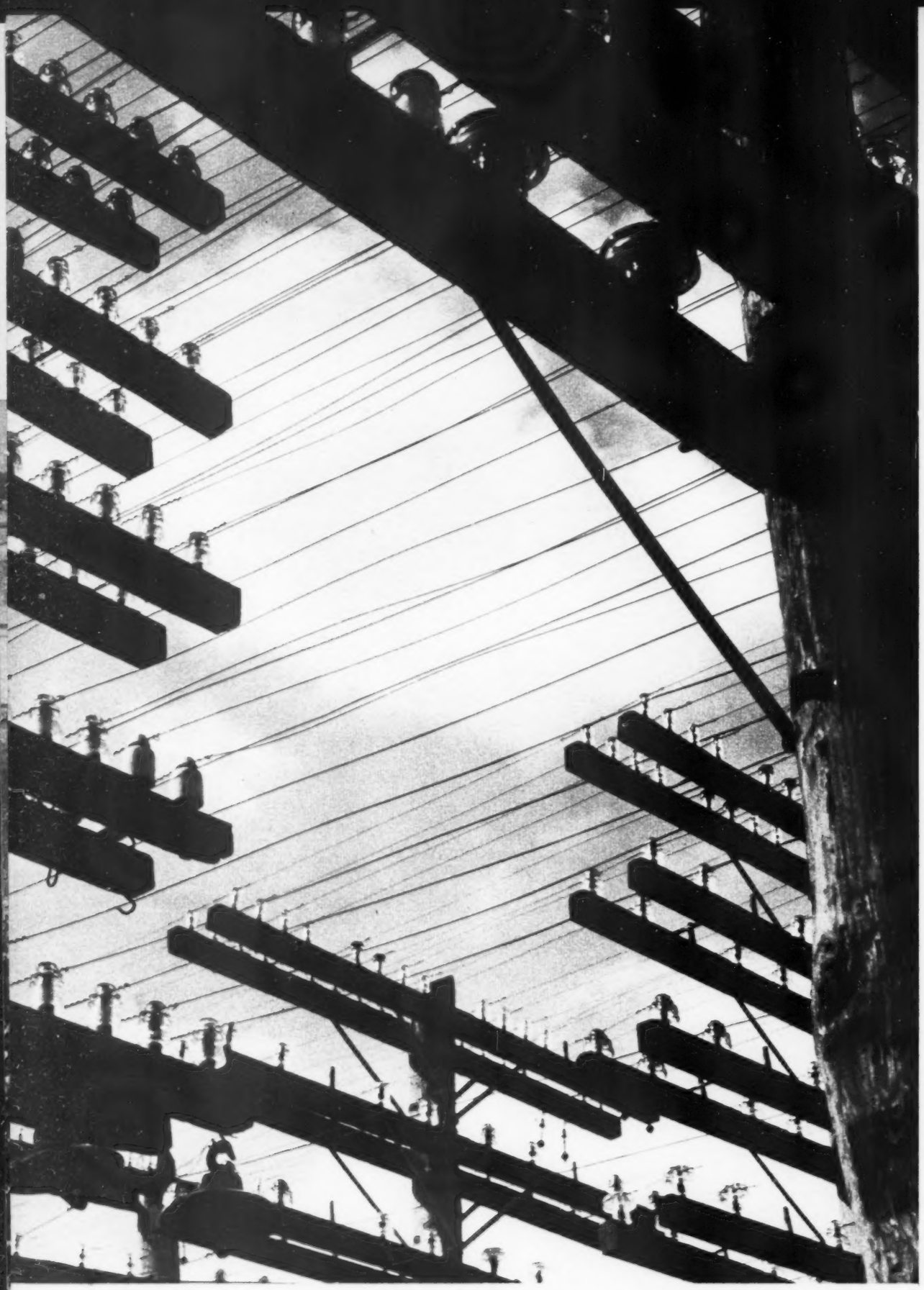


Lulled to laziness by the warmth of a summer's day, a boy stands high on a hill, looking over the Missouri River valley, with the farmlands of Nebraska far in the distance. Picture by J. W. McManigal of Horton, Kansas.

Tana Hoban, well known for her photographs of children, caught the pensive and satisfied smile on the face of a little girl as she rolled her hoop across the walks of Washington Square in Philadelphia on a placid summer morning.



The rich blue of a summer sky provides a backdrop that should tempt the photographer, particularly if he has the opportunity to silhouette a striking foreground against it, as picture-maker Edward Quigley of Philadelphia, Pennsylvania, has done in this satisfying print.

A gleaming spider web, picked out by early morning summer sunlight, shines in high relief against a forest background. The photograph was made by Carola Gregor of New York on Martha's Vineyard, off Cape Cod, Mass.

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ass.
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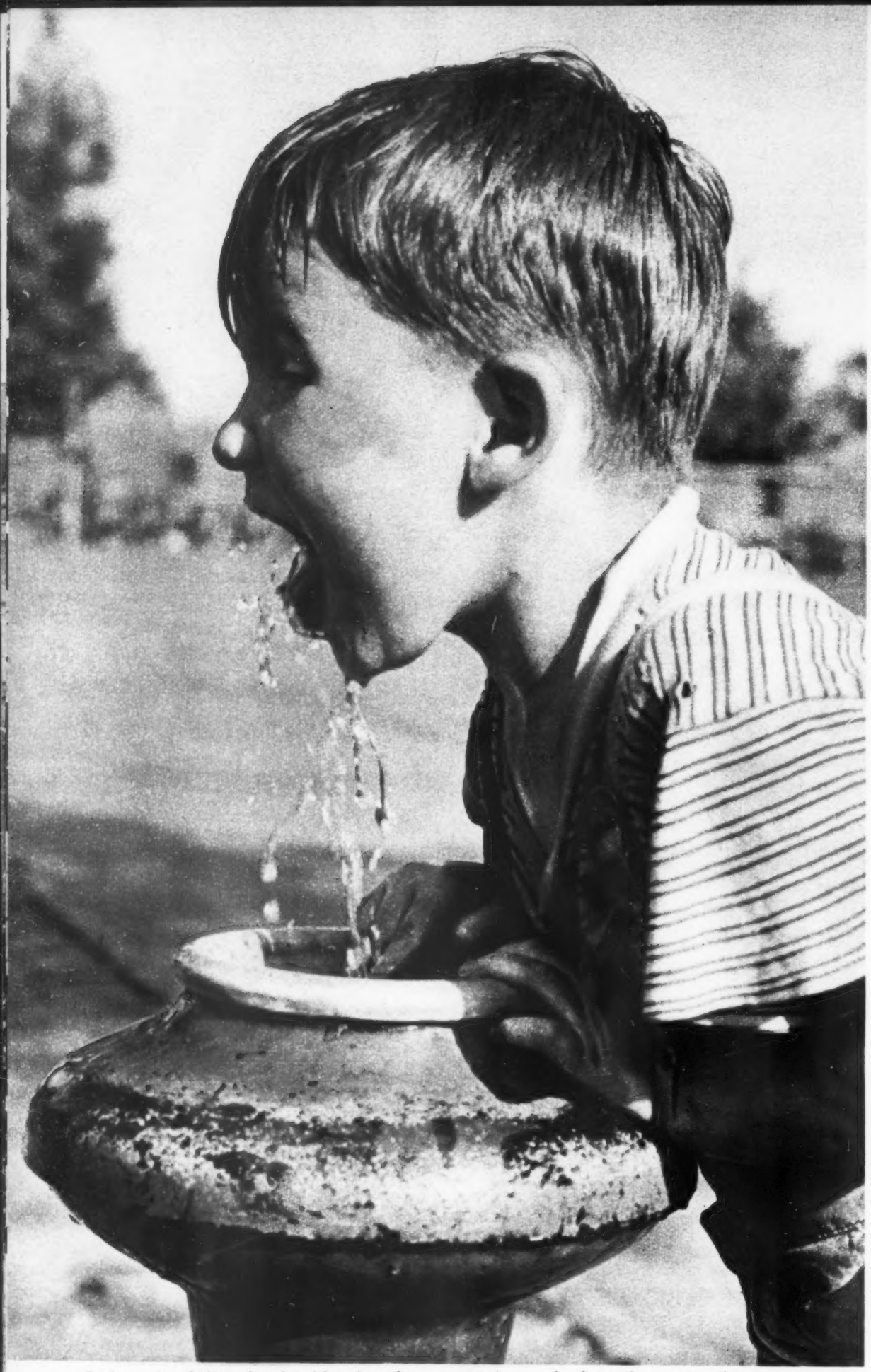


Snub nosed and dirty faced, with grimy finger pressed over the fountain spout to jet the water towards an avid mouth, this youngster was a worthy summer subject for the camera of Carola Gregor, whose perceptive eye caught this slice of life.

IF you're an old hand at black-and-white, a plunge into color offers a refreshing change of pace. Even if you're new to photography, you'll find your first color shots surprisingly good. So go after that gorgeous vacation color . . . crisply brilliant at the seashore or pool . . . subtly cool in the mountains and woodlands . . . tempting you from every side with a thousand different hues.

There's a Kodak color film for every type of camera. Kodachrome Film for most miniature, sheet-film, and home-movie cameras . . . Kodacolor Film for most roll-film cameras . . . Kodak Ektachrome Film for processing in your own darkroom . . . ***It's Kodak for Color***

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

Kodak Studio Scales—Of course, the trend today is very much toward prepared chemicals, all weighed and measured and ready to mix. (Best index of that trend is the Kodak Tri-Chem Pack, which puts all the chemicals needed for an evening into one quick-action kit.) None the less, a good many darkroom workers still like to weigh out their own, to try formulas that aren't available in prepared form, and (despite paternal finger wagging from all the research laboratories) to mix up novel recipes of their own invention.

For this group, a good set of scales is a darkroom essential—and it's pleasant to report that Kodak Studio Scales are readily available. These are two-pan scales of the accuracy required for photographic work. Stainless steel pans; graduated beam with a slide for minor weights, and individual metal weights for the heavier measures; all metal parts (except the pans) finished in black and nickel; a 9-inch mahogany-finish base with recesses for each weight. All in all, a neat unit that serves its purpose handily, at a reasonable price.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be soundly informed.

Movie Lenses—Interchangeable lenses, in a variety of focal lengths, offer a major aid to good movie making—amateur or professional. Long-focus lenses that reach out and pull the subject in closer . . . wide-angle lenses that embrace a larger area at close range . . . these constitute basic, essential tools for the discriminating movie maker.

For the 16mm. filmer (whose standard lens is a 25mm.), there are a 15mm. *f* 2.7 wide-angle, and many long-focus lenses—a 50mm. *f* 1.6, a 50mm. *f* 3.5, a 63mm. *f* 2.7, a 102mm. *f* 2.7, and a 152mm. *f* 4.5. Adapters fit these to several Cine-Kodak and certain other 16mm. cameras. And for 8mm. cameras, there's a 9mm. *f* 2.7 wide-angle lens, a 25mm. *f* 1.9, a 50mm. *f* 1.6, a 50mm. *f* 3.5, and a 63mm. *f* 2.7, identical in design and quality with the 16mm. lenses.

There's a Cine-Kodak lens in a focal length to fit practically every filming need. Many can be adapted to other home movie cameras.

Another basic tool—particularly important when long-range, long-focus lenses are used—is a rigid, rock-firm tripod with panoraming and tilting head. The ideal type—so soundly conceived that no major change has ever been made in its basic design—is the famous Cine-Kodak Tripod. Examine it when you look into the matter of long-focus movie lenses.

Filters For Summer—Deep summer, with its rich blue sky and massive clouds, is a season when you really need filters. And flower close-ups call for supplementary lenses. Check on the Kodak Combination Lens Attachments; there's a size-matched series of filters, Portra Lenses, lens hoods, and other units, to fit practically any better-grade amateur camera.

Camera Cases—A good case protects your camera, makes it easier to carry—and a combination case (such as the Cine-Kodak case here pictured) keeps the kit together, with each accessory ready. For every Kodak camera and Cine-Kodak camera at least one case is available. All are made with traditional Kodak quality—top-grade leather, rugged stitching, often with steel inserts or steel shells between the outer leather and inner lining, or a solid wooden shell, glued, braced, and velour-lined.

New Wide Field Lenses—To other Kodak developments in the field of fine photographic lenses, add one more: the Kodak Wide Field Ektar Lenses, *f* 6.3.

These new lenses are intended primarily for professional use—but the shorter focal lengths are equally attractive to the amateur who uses a press-type or view camera. They are not ordinary wide-angle lenses; no optical sacrifices have been made to obtain extreme angular coverage. All aberrations, including chromatic aberration, are held to an absolute minimum, for all operating distances from unit magnification to infinity. As a result, the Kodak Wide Field Ektar Lenses are useful not only in black-and-white work of exacting quality, but also in the making of photographs intended for fine photomechanical reproduction. Too, the high speed helps in ground-glass focusing.

The Kodak Wide Field Ektar *f*/6.3 Lens, 135-mm., in Kodak Flash Supermatic Shutter, 1 second to 1/200. Note the wide flare of the mount—essential to accommodate the wide coverage of these new lenses.

Focal lengths are 80mm., 100mm., 135mm., 190mm., and 250mm., and each lens is supplied in a flash shutter, providing synchronizing contacts both for photoflash lamps and for electronic flash equipment. All lenses are Lumenized, and internal reflections are minimized by special treatment of the lens tubes, shutter blades, and diaphragm leaves. The rim of each lens element is ground and blackened to reduce reflection from that source.

Meet . . .

KODAK TOURIST

f/4.5 CAMERA

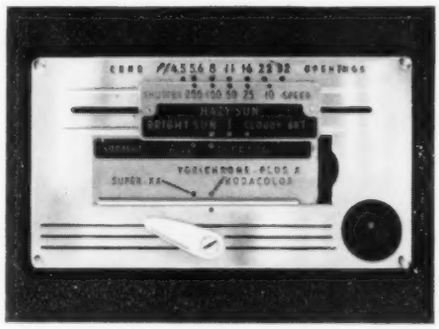
THE new Kodak Tourist *f*/4.5 Camera (at right) is a sturdily built, smartly styled, top-grade folding camera, taking $2\frac{1}{4}$x$3\frac{1}{4}$ pictures on 620 Kodak Film. Its lens is a 105mm. Kodak Anaston *f*/4.5, Lumenized, focusing from $3\frac{1}{2}$ feet to infinity; its shutter, a Flash Kodamatic, with settings from 1/10 to 1/200 second, *time*, and *bulb*. Its features include a shutter release of unique design, integral with the camera bed; a sliding exposure computer, built into the camera back; fully enclosed direct optical view finder; depth-of-field scale on lens mount, indicating depth for all lens apertures at any focus setting; and an accessory clip for range finder or similar aids.

Spruce modern styling of the Kodak Tourist *f*/4.5 Camera is evident at a glance. Black lacquered metal surfaces with chrome trim neatly set off the black Kodadur of body and bellows. Top plate, enclosing the view finder, is of gleaming gray Tenite; and the outlines of the camera combine into an unusually attractive whole. It's a camera that handles easily, fits firmly in the hands, and can be "worn" with pride.

Steadiness in use is assured by the ingenious shutter release (pictured in close-up at right) which permits the whole right hand, except for the one finger which trips the shutter, to grip the camera bed. Carrying is convenient; the neck strap lugs are built in, and a neck strap is supplied with the camera. For flash exposures, the Kodak Tourist Camera owner adds an accessory Kodak Flasholder; the Flash Kodamatic Shutter synchronizes both types of midget photoflash lamps.

Kodak announced its first folding camera in 1898. The new Kodak Tourist *f* 4.5 Camera is based on fifty years of experience in the design and manufacture of such cameras. For the large group of amateur photographers who prefer a compact folding camera over any other type, this newest Kodak camera is an item well worth investigating.

The camera body, pictured at rear above, is a strong, lightweight aluminum-alloy casting.



Exposure computer, on camera back, works like a slide rule. Set it for subject type, film type, and light conditions; top scale then reveals all the usable exposure combinations.

Shutter release is at edge of camera bed (above). At left, release is shown in operation. Note firm grip of the other fingers.

At full aperture, a Kodak Wide Field Ektar Lens covers a field of 75 degrees (compared to a field of about 50 degrees for the average camera lens). At *f* 16 or smaller apertures, the coverage increases to 80 degrees. Thus, at infinity setting, the 135mm. ($5\frac{1}{2}$-inch) Kodak Wide Field Ektar Lens covers, with perfect definition, an 8-inch circle when wide open, and a 9-inch circle at *f*/16 or smaller apertures. At double extension, for 1:1 reproduction, the $5\frac{1}{2}$-inch lens covers a $15\frac{5}{8}$-inch circle wide open, and a $17\frac{1}{2}$-inch circle at *f*/16.

This extra coverage, with no sacrifice of image definition, color correction, rectilinear image quality, or flatness of field, is of great advantage to the commercial photographer, who must frequently work at restricted range, or must often employ extreme front elevation or back swings in order to obtain a desired rendering of his subject. And for the amateur photographer—even though he may never use one—the Kodak Wide Field Ektar Lenses provide additional evidence that the name "Kodak" on a lens signifies a background of comprehensive skill in modern optical design.

Projecto Case—Have you examined the new Projecto Case for the Kodaslide Projector 1A? It's a well-made, ingeniously designed item, serving both as a carrier for the projector and as an elevating support when the projector is in use. Serves just as well for the earlier Kodaslide Projector Model 1, too—and worth investigating if you have a Model 1, or contemplate a 1A.

Field Case is of No. 1 sun-tan leather, smart and durable.

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...plenty long enough

to remove paper

from package... expose... develop

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Kodak

NOTE—Printing Box illustrated comes with the Kodak ABC Photo-Lab Outfit. Everything you need to develop and print your own pictures. $6.50 (plus tax).

"Kodak" is a trade-mark

Prices subject to change without notice.

Full-ranged clean prints, like "Lines" above, are the result of learning to use your tools. The author calls this a prerequisite to success. Further progress is made by alertness and imagination.

IMAGINATION VS. TRAVEL

By
WALTER KOWALCHIK

Greener, more fruitful pastures are still in your own backyard. Use originality to perceive and interpret the commonplace

LONG prevalent in the minds of many amateur photographers is a popular and erroneous conception to the effect that, in order to get many good pictures, one must travel and see the world. To these eager and sincerely hard-working amateurs, the grass always appears to be greener on the other side of the fence, and the best picture-material is always in some other county. Often even some of the more experienced amateurs find their enthusiasm growing dim and they complain that there is nothing new to photograph.

Cows and horses and serene pastorals seem to hold but little attraction for the amateur who is fortunate enough to live in the country. He dreams of photographing crowds and traffic, skyscrapers and bridges, the poems of steel and concrete, the wheels of industry, the busy, never-sleeping metropolis.

The city amateur, on the other hand, wends his weary way through the crowds and traffic, ignores the poems of steel and concrete and yearns for the sight of trees and animals and rustic fences, for the calm and tranquility of the countryside.

These photographers, all of them, could learn much from Thoreau, a great writer. If Thoreau could have used photography instead of writing as a means of expression and interpretation, he undoubtedly would have been one of the world's most famous photographers. It has been said of him that "he traveled much—*chiefly in Concord.*" What is meant here is that, because he was able to perceive and interpret the commonplace, he found more useful and interesting things to say than most of the writers who at that time were trotting around the globe. He stayed at home, and because he developed an eye for detail he learned to see much, and by reflecting upon what he saw he learned to understand and became interested in even the most ordinary subjects. He was alert to a world of beauty and nature and people and ideas. Because he developed and used his imagination he could not help but be original. He produced some of the finest works America has seen.

Today, in very much the same sense, it can be said of our more consistently successful amateur photographers that they, too, travel much—chiefly in their own backyards and the surrounding community. Not only do they possess a confident mastery of their tools, but they know how to use their eyes, and they have learned to think about the things they see. They use their imagination. And because they are sensitive to the world about them, they waste little time and effort in search of those ever greener, always more fruitful, pastures.

If you are not one of these "fortunate" photographers, and if at times you find your progress checked by an apparent lack of subject matter, then these words are meant for you. It may be that a few suggestions, perhaps an improved perspective, will suffice to start you on that last lap on the road to successful print-making.

Of course we must assume that you already have progressed to that stage where, without undue struggle or agony or too much trust in divine luck, you can produce good, clean, full-ranged prints. You have come a long way. You have learned to use your tools; that is the first and basic prerequisite to success in *any* occupation or art.

You must now realize—and this must be driven hard into your consciousness; it must always be clear—that any further progress you make will be determined not so much by the elaborateness of your equipment or by how much territory you can cover but by what goes on in your head: your mental habits, your imagination, your originality, your alertness, your mental point of view, your ideas—*these are the most important things.*

As Victor Keppler (who needs no introduction to photographers) once said so aptly, "You have a field as limitless as your imagination." There is no better or simpler way to say it. An active imagination is all-important. A fruitful imagination can result only from close and accurate observation. We must learn to make better use of our eyes and minds.

We, all of us, are too prone to overlook and underestimate the photographic worth of things lying nearest at hand. All about us are countless commonplace subjects, all of them excellent material for our photographic

(*Continued on page* 168)

Country church is an example of the serene pastoral scenes overlooked by the country amateur who dreams about traffic, skyscrapers, and the teeming metropolis.

City amateurs, who wend their courses through hustling crowds, yearn for the country because they often underestimate photographic worth of the close-to-home.

TRADE NOTES AND NEWS

A NEW SHUTTER with built-in synchronization for flashbulbs and electronic high speed flash units is announced by Wollensak Optical Co., of Rochester, N.Y. The synchronizer mechanism of the new Full Synchromatic-Rapax Shutter is cocked simultaneously with the cocking of the shutter. The synchronizer delay scale settings are marked

Shutter has settings marked in red and white.

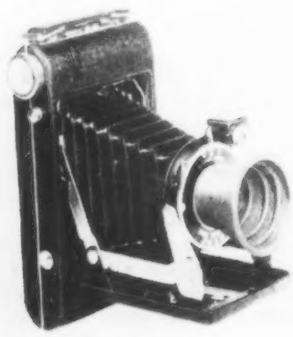
in red and white to correspond respectively with the shutter speed settings marked in red and black. The shutter is equipped with a press-focus lever for quick groundglass focusing. Write the manufacturer for full details.

A NOVEL LENS BRUSH operated by finger-tip control, and fully protected from dust and foreign matter when not in use, has been announced by Arel Inc. The new lip-stick-styled Kent Lens Brush will retail at $1.50.

ALL CHEMICALS required for physical development of miniature negatives are included in a kit offered by Abbott Color Laboratories, 904 Wall St., Los Angeles, Calif. The "ABC" kit contains ingredients for mixing developer, stop bath, and fixer, plus an "activator" said to reduce the size of the grain. The price of the kit is $1.75.

A POCKET-SIZED TRIPOD has been introduced by Arrow Metal Products, 108 N. Jefferson St., Chicago 6, Ill. The new Brassie No. 6 accommodates all cameras from miniature to 4x5, as well as 8 and 16 mm movie cameras. Equipped with a positive additional pressed-in sleeve bearing a locking joint, it extends from 12 inches to 46 inches, and has adjustable sliding rubber tips. The price is $8.50 plus tax. Write manufacturer for additional details.

A FLEXIBLE LENS HOOD that never has to be removed from the camera, has been introduced by Wheeler Enterprises, Inc., of Box 86A, New Augusta, Indiana. The new Rolback Lens Hood and Filter Holder is made of crude rubber and folds over the lens mount when the camera is



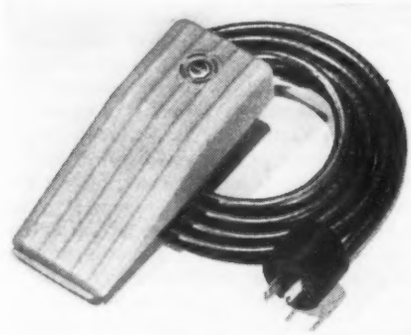
Rubber hood need not be removed from camera.

closed. Coming in one size that fits all hand cameras, the hood has the lens diameters marked on the inner rings. The price is $1. Write the manufacturer for complete information.

A SLIDE RULE designed to simplify the problem of determining exposure in taking flash pictures has been announced by the Kerman Instrument Co., 1012 Ashland Ave., Evanston, Ill. The rule is made of plastics and has separate scales for most flashbulbs in common use, and for films with 16, 32, and 64 tungsten ratings. The price is $1.

A FASTER LENS is now available with the Clarus 35 mm camera, the Clarus Camera Mfg. Co., announced recently. The camera is now available with an *f*/2 lens besides the regular *f*/2.8 lens. The price, with the new *f*/2 lens is $168.50, including tax.

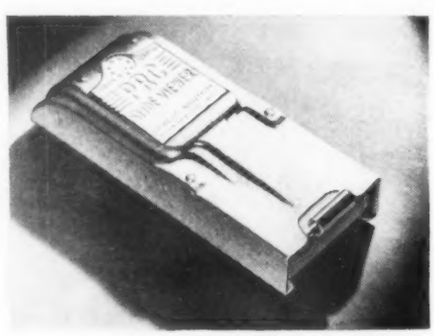
A VERSATILE FOOTSWITCH has been announced by Eastman Kodak Co. The new Kodak Utility footswitch, equipped with rubber feet,



Foot switch has built-in neon light.

and bayonet mounting slots, may be used with enlargers, printers, and in the studio. A feature of the switch is a built-in neon lamp which gives off a locating light when the switch is off. Regular equipment include a microswitch and 6-foot cord. The price will be $10.

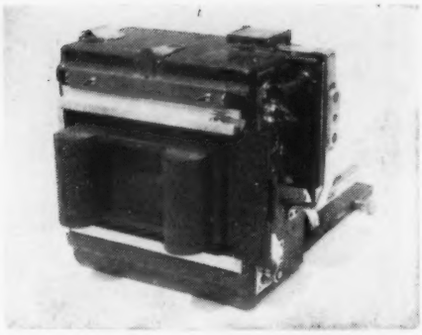
A POCKET-SIZED VIEWER is offered by La Belle Industries, of Oconomowoc, Wis. The new La Belle Viewer is 5½" long, and 2" wide, and



Viewer holds ten 35-mm transparencies.

holds ten 35-mm ready-mount slides which are moved consecutively by a hand movement. The unit sells for $4.95. For full information, write the manufacturer.

ADAPTERS AND AUXILLIARY BACK for Graflex cameras has been introduced by E. Suydam & Co., 2080 Lincoln Ave., Pasadena 3, Cal. The 120 Roll Film Adapter for both 2¼x3¼ and 3¼x4¼ Graflex cameras is the same as their 6½x9 cm adapter, except that it is made to fit the Graflex back. The 4x5 size has an adapting plate which permits the use of the 9x12 cm size Roll



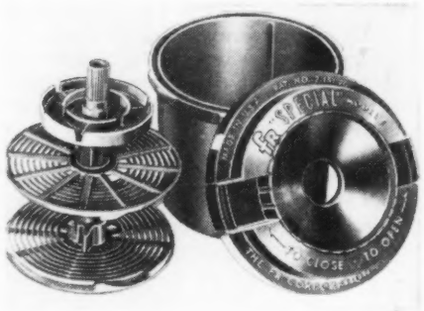
Roll film adapter on Graphic with Graflex back.

Film Adapter, automatically correcting the focal plane. Write the manufacturer for complete information and prices.

A NEW DEHYDRATOR which automatically removes moisture from the air, keeps darkrooms at comfortable temperature, and purifies the air has been introduced by the H. J. Kaufman Co., 13215 Roselawn Ave., Detroit 4, Mich. The new Kaufman Dehydrator AA model requires no duct system or outside air connections. Write the manufacturer for price, etc.

A PRIME WIDE-ANGLE LENS for 8 mm cameras with interchangeable lenses, has been announced by The Morton Co., 86 South 6th St., Minneapolis 2, Minn. The new Morton Primar *f*/2.5 lens has a 6½-mm focal length. The price is $49.95, including tax.

A NEW ADJUSTABLE roll film developing tank' the FR "Special" Model 2, has been introduced by the FR Corp., 951 Brook Ave., New York, N.Y. The tank is unconditionally guaranteed and includes such features as, a shatter-proof "bouncing" reel assembly; a bayonet-locking cover, and



New tank features unbreakable reel assembly.

an opening which permits 40% faster filling than the former tank. The film can be loaded on the reel from both the outside and the inside. The retail price is $3.75, including tax.

NEW ZIPPER PORTFOLIOS have been introduced by Cook's, Inc., of Camden, N.J. The new Ful-Vu Mikafilm portfolios have transparent "window-sleeve" units and take 40 or more prints. The zipper extends around three full sides of the portfolio which is twin-wire bound and available in a variety of colors. Write the manufacturer for complete details.

A NEW FLASHBULB DYE has been introduced by the Dayton Rogers Mfg. Co. with its Flash Bulb Blue which is packed in 4-ounce bottles and priced at $1. Besides making the flashbulb adaptable for daylight color film, it softens hard shadows for all outdoor shots. Write the manufacturer at 2824 13th Avenue South, Minneapolis 7, Minn. for additional information.

DESIGNED FOR PHOTOGRAPHIC EMULSION, the new Elwood Hi-Efficiency Enlarging Lamp is now offered by the Elwood Pattern Works, Indianapolis, Ind. The sealed mercury arc lamp is 30 times as fast as same size tungsten

(*Continued on page* 164)

SPEED GRAPHIC photo by Wm. A. Locke

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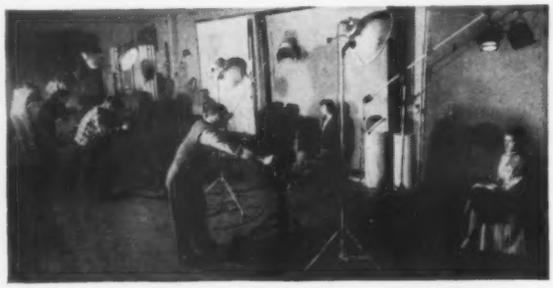

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Autodiaphram with 6" f4.5 Ektar ctd. $244.80
Autodiaphram with 7½" f5.6 Ektar ctd 245.35

GRAFLEX R.B. 4x5 SUPER "D"
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SPEED GRAPHIC 2¼x3¼, f4.5 Ektar ctd 221.25
The above with Kalart Range Finder and Graflex Flashgun, complete 287.35

CROWN GRAPHIC 2¼x3¼, f4.5 Ektar ctd 185.15
The above with Kalart Range Finder and Graflex Flashgun, complete 251.25

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Lighting Makes the Difference

(*Continued from page* 71)

of the tree leaves near by and then compare them visually with the color of the foliage on a distant hill. The foliage is, of course, about the same shade of green, yet the distant greens appear much less vivid or saturated. This is because the light reflected from the distant greens has been scattered or "diluted" with grayness. The heavier the haze or mist,

Five hours make quite a difference in light quality as well as in street activity—as you can see by comparing these two pictures of the same scene. The top picture was made at breakfast time; the picture below was made at noon—when the area was crowded with shoppers' cars.

or whatever the case may be, the more gray and less distinct the distant detail becomes. This effect can vary from merely distant gray greens to pea-soup fogs where "you can't see your hand in front of your face."

The best bad weather effect for a particular subject is naturally up to the weatherman and the photographer. Just remember that the camera without a filter will record the scene nearly as it appears to you visually. So wait for the right light condition and when you see it, shoot it.—

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Blueprint for a Fieldtrip

(*Continued from page* 64)

mined regardless of the method of transportation. The students met Pinney and Lathrop at the school, where the bus was waiting to take them to Annandale. Railroad stations or bus terminals are good meeting places; so is the home of a member, or camera club headquarters. The group should start together, not a car at a time; and not later than a half hour after the time scheduled. If you insist on waiting for everyone who has signed up, you may miss several hours of good shooting light. The Annandale trip was scheduled to start at 9:30 AM. Lathrop decided to give students half an hour leeway, and he engaged the bus for 10 AM.

With locale, transportation, and food listed under finished business, the two men began to consider models. While in this case they had a choice of professional models, a trip can be just as successful with non-professionals. Usually, it is the job of the field director to select as many pretty girls as the community or members' families can furnish. He should invite each girl personally, and ask her to bring along several changes of costume, appropriate to the place and season. Don't forget to remind the girls that the excursion has been planned "weather permitting."

Since most women enjoy describing their wardrobes, the director can ask about styles and colors. Light colors are better than dark, because dark shades are apt to become confused with the background. Besides, many fans now shoot in color, and light shades are more interesting for color work. For farm scenes, denims, jeans, brilliant plaid shirts, riding or cowboy boots, and bright bandannas are suitable. However, farms aren't the only locations of photographic interest.

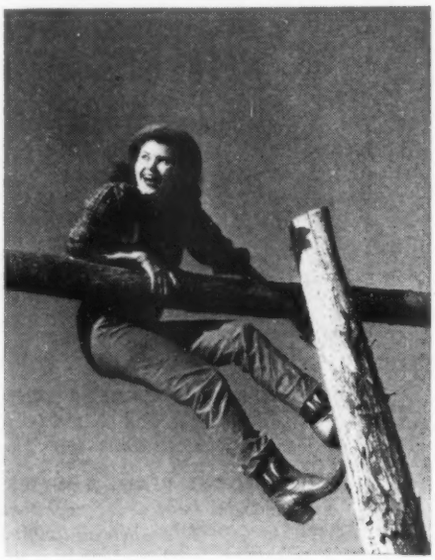
Depending on the time of year, you can conduct a trip to the seashore, the mountains, a pond, a dam, a waterfall, or a government or state reservation. If it's summer, girls in bathing suits ensure good pictures; and cold weather suggests winter scenes at a pond, lake, or shore. Ice-skating is an excellent subject, particularly when the skaters are costumed in flaring short skirts and high-laced white boots. There also is skiing, tobogganning, and other activities that make good fun and exciting pictures. Or if it's spring, you can plan to shoot pictures of pretty girls in country costumes.

Baby chicks, ducks, and other livestock are added attention-getters, with or without the girls. But if you see some photogenic baby pigs—beware: They're seldom as sweet tempered as they look. The first and last time Pinney tried to make a piglet cuddle up to a pretty girl, the squirming animal bit the model, jumped out of her arms and nipped Pinney's ankle before returning to the pigpen.

The summer offers no problem at all if you have a beach within a couple of hours' drive. Beach scenes are invariably successful. If possible, however, pick a spot where the beach is broken up by dunes or rock formations. These make more interesting backgrounds for a series of pictures than plain sand, and they suggest varied activities for the models.

For any shooting except snow scenes, the manager should arrange for several members to bring along reflectors. Though some photographers prefer to use the daylight flash system of lighting, not everyone may own flash equipment; and the old-fashioned reflector, whether white cardboard or crumpled tinfoil, helps considerably in lightening and softening harsh shadows.

Since the trip to Annandale took place in the fall, Pinney told the models to bring jeans and denims, bright shirts, and scarves in light colors. Then the field director figured out ten different situations before he said, "Let's go" to the bus driver. Because Hallowe'en was on the way, and Pinney had noticed that there were no pumpkins at the farm, he made a note to stop at the first roadside stand where pumpkins were displayed, since one situation called for a pumpkin as a prop. By ten o'clock on Saturday,



An odd angle and an unusual pose result in an attractive country scene by Pinney. Rural atmosphere is supplied by the fence.

everyone was in the bus. On the way out, they talked about film, filters, and exposures in the time-honored way of photographers.

One rule that was enforced on this trip would be helpful to any camera group. They decided to stop, regardless of plans, whenever an interesting scene turned up. While it would be impossible to do this when traveling by rail, a signal can be arranged in advance when using motor cars. With the director in the lead car, he signals the remainder by waving in the manner planned if an unexpected site for a good picture crops up. On the way to Annandale, for example, Pinney spied a roadside stand with baskets of apples for sale. He stopped the bus and they all piled out while the director explained the reason for the halt. He told them that baskets of apples or other fruits make interesting props or backgrounds for cover pictures. One that Pinney had made with a similar background had appeared on the cover of a national magazine.

In this unplanned shot, just as in all the pictures that were set up later, the director arranged the shot himself while the others watched. When the model was posed to his satisfaction, Pinney made a shot, announcing the stop and exposure he was using. He then stepped aside and let each member of the class make a picture in turn. No more than

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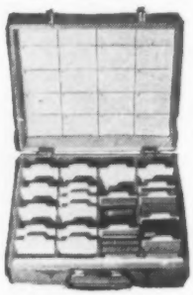

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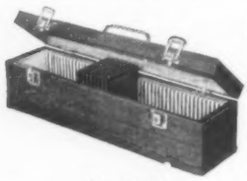

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one person should ever shoot at a time, Pinney insists. Two or three people shouting instructions at a model cause nothing but confusion, without anyone getting a decent play. The director watched to see that everyone had a fair chance, and that no one merely duplicated the shot made by the director. According to Pinney, even the least experienced member of the group should be able to turn out something original after watching the others work. By listening as the more seasoned photographers direct their model, rearranging pose and background to suit their own ideas, a novice can learn from the lessons and mistakes of those who precede him. Often he comes up with the best picture of the day.

As soon as the last student had finished with the apple shot, the group returned to the bus and drove to the restaurant. By timing the trip so they would arrive at an eating place by twelve, the manager insured that the worst time of the day, from a photographic viewpoint, would be spent on a pleasurable necessity—lunch. The overhead light between twelve and one Standard Time, or one to two Daylight Saving Time, should be devoted to anything but the pursuit of fine pictures.

Once luncheon was finished, the group drove to the farm. The farmer let the models change their clothes in the farmhouse, and Pinney selected a model for the first shot. When she was dressed, he took the class to the first location he had noted. The director prepared a setup, made an exposure, then invited each member to rearrange pose, background, angle, and lighting to suit himself. As soon as the others began to work, Pinney asked a second model to dress, escorted her to a different location, and set up another shot. Lathrop, meanwhile, stayed with the first group, alert for any cameraman who might monopolize too much of the model's time. Experience had taught both director and manager that an over-aggressive cameraman can spoil the day for less demanding photographers.

As soon as a student finished shooting the first set-up, Lathrop directed him to where Pinney had a second shot all set up. In this way, they managed to keep three and sometimes four different set-ups going at once. When the students arrived at the third set-up, Pinney knew that they all must be finished with the first model, so he gave her a rest period, then suggested a change of costume.

The field director also should watch out for the models' well being. If they don't get enough rest, or if a member of the group keeps one posing overlong, her smile may become fixed—her eyes "glassy."

The group shot girls on tractors, pitching hay, with cut-out Hallowe'en pumpkins, and playing in corn fields. While Roy Pinney doesn't often use his leisure time to take pictures, he deliberately made at least one exposure of each set-up. He hasn't forgotten a trip he once made that was directed by a well known photographer who didn't expose a single negative. One bright young fellow followed the director around all afternoon, not taking a picture either. Roy's curiosity was piqued. "What's the idea," he asked. "I've been watching and you haven't taken a shot?" The other man shrugged and pointed toward the director. "If it's not good enough for him to shoot, it's not good enough for me." Pinney has found that amateurs like to watch an experienced man work. They want to learn how he directs a model, chooses a background, and of course, the exposure and stop he uses.

The choice of a field director is a very important step in building a successful field trip. One who is interested in helping others and not afraid of imparting his own knowledge can make a trip highly instructive. "He needn't be a professional," Pinney says, "but he should be more concerned about the success of the trip than the success of his own pictures." When a group invites a professional or experienced cameraman to act as field director, the remainder of the group should attend to the detail work and provide lunch and transportation for the director, manager, and models. "If a photographer is dogmatic and thinks that every picture must be made *his* way, he should never be chosen director," Pinney declared. "A director

Keep your eye open for unusual props. While at the roadside stand where the apple shot was made, Pinney saw these odd plumed plants and used them as a frame.

should be flexible enough to recognize the worth of ideas from other members of the group, or to change his own plans if a better situation arises unexpectedly. But he'd better be interested enough in the shots he sets up, to shoot them himself."

Next in importance to the director is the manager. Lathrop suggested the farm, arranged to charter the bus, picked a moderately priced restaurant, and kept the group together. For camera clubs or friends who share the same hobby, a manager is just as important here as he would be to a class in photography. Other duties that fall his way are gaining the co-operation of the owner of the shooting spot, seeing that the group eats as a unit, designating a starting point and time, helping to select models, and telling them about clothing changes. He also should make sure that the least experienced members are partnered by the most seasoned. Finally, he has the sometimes unpleasant task of hounding the members for the deposit necessary to charter a bus, and rounding up money for a prize if one is given.

A prize for the best picture made by a member of the trip other than the director is a good incentive for serious picture taking.

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It need not be spectacular. Any kind of camera equipment will do—a box of paper, a roll of color film, a small light. As long as it is useful photographic material, camera fans will work to win it.

After ten or twelve set-ups, the sun announces the time by setting. The weary photographers and models usually are ready to pile back into their cars or bus and set off for home; but there's a little policing to be done. The farmer must be thanked for his courtesy, and everything on the place must be as neat and clean as it was on arrival. If a forkful of hay has been pitched on the ground from the stack for picture purposes, the hay should be back in place before you drive off. This applies to corn husks, tractors, and anything else that may have been used as background or props. No scrap of paper or food from a picnic basket should be left. Who has the job of making the members clean up? The manager, of course.

On the way home there was the usual conversation—"I think a K2 filter would have been better . . ." "You should have shot Mary in color, not black and white . . ." "How long are you going to develop?" The trip home is a good time for the manager to perform his last managerial task. He can suggest that at the next meeting, about two weeks after the trip, every member bring the afternoon's pictures for comparison and discussion. The director of the trip should be asked to judge the contest.

With a little additional planning, you can produce permanent souvenirs of a successful camera field trip. If one of your group has a motion picture camera, a few reels of posing models, eating lunch, leaving and returning to the bus or cars would make a memorable sequence, and recall a happy day to everyone who participated in it. Other members could use some of their film to shoot a "still" record of the excursion. Beginning with the departure in a bus or caravan of cars, an amusing view of the most heavily burdened member climbing aboard is good for a laugh; trudging to the locale, lunch, posing models, the director reading his meter or setting up a shot, models relaxing between poses, all these will make other record shots. No one person, of course, should be assigned the task in its entirety because it is a difficult chore. To develop and print several packs or rolls of "record" pictures takes more time than many members can afford. However, each cameraman can take two or three shots, and the day's activities can be completely covered without undue strain on any one member of the group.

As a further step, it is suggested that some of the record pictures and set-ups, fully captioned, together with a report of the trip, be sent to your local newspaper. Many editors are glad to print stories and pictures of local people with a popular hobby. Whatever additional use you may find for pictures made on the trip, beside the original purpose of taking them one thing is certain—everyone has a fine time if it was well organized in advance.

Lathrop and Pinney were pretty tired after the Annandale trip. On the way back, they listened to the darkroom small-talk going on behind them, hoping that everyone had enjoyed himself. The hope turned to certainty when the group started singing, for they sang, "Why don't we do this more often?"—

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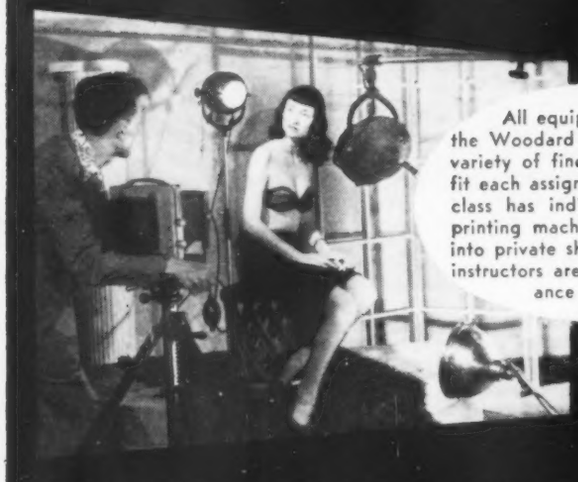

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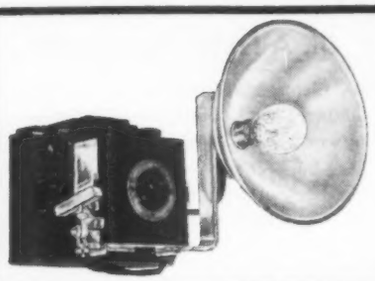

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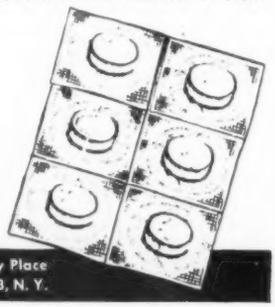

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Fighting Fire with Photography

(*Continued from page* 69)

is headed by Deputy Chief Harry F. Johnston, and has a detail of twenty-two men who spend all their time investigating law violations, and educating the public in fire safety. When a dangerous or illegal fire hazard is present, the bureau orders it removed. If, after a reasonable time, the condition still exists, a photograph is taken for court prosecution. "After taking the picture," says Captain Hunter, "many people beg us not to take them to court, and start cleaning up immediately." But the Bureau has the photo, just in case.

Before 1922, Captain Hunter took all the department pictures on his days off. In 1921, he was transferred to the prevention bureau and in 1922 the department bought a 5x7 Korona View camera with an $f/6.3$ Wollensak lens. Captain Hunter likes this camera; his assistant, Lieutenant Fred Barth, who takes most of the pictures these days, uses a 4x5 Speed Graphic.

The department has a completely equipped darkroom. The Speed Graphic is packed in a standard case along with flashbulbs, film holders, film packs, synchronizer, and exposure meter, all ready for instant action. A 5x7 auto-focus enlarger is used for enlargements. In some cases, floodlamps are used instead of flashbulbs. Most pictures taken would never qualify for salon work as many are simply record pictures of rubbish piles. When Captain Hunter first started taking pictures, he used Hammer fast plates. Now they use fast panchromatic film and develop it with solutions mixed in the darkroom.

Since becoming head photographer, Captain Hunter has lost interest in photography as a hobby. His son owns a Leica and they have many interesting discussions as to the relative merits of large and small cameras. He concedes that perhaps a 35-mm camera might come in handy for some of their work.

While the Bureau of Instruction and Training doesn't take any pictures, it does use them extensively. The school is housed in a former public school building which has been remodeled for fire training purposes. Most of the rooms are now special purpose rooms—gas mask training—ladders—fire extinguish-

Popular Photograp hy Earl M. Reld

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90mm F4 ELMAR TELE ctd	155.40	110.00
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LEICA III, cpld, rfdr, F3.5 Elmar, cc		165.00
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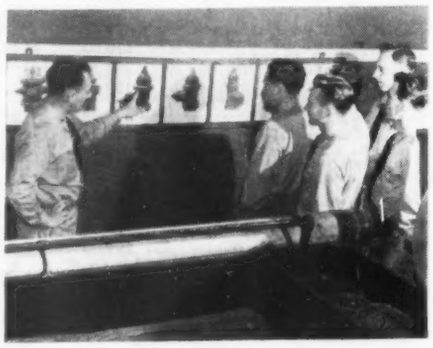
ers—axes and sledges; and one of them is equipped for lectures with slides and movies.

Actual equipment is used for training, but inasmuch as fire fighting tools have been purchased as various times from various manufacturers, it is impossible to have a sample of everything. Therefore, a representative piece is selected for training, and pictures of similar equipment are either passed around or projected on the screen. Thus there is photographic coverage of all equipment of the department to supplement the pieces on hand. For instance, in the Milwaukee area there are seven kinds of hydrants with which the men must be familiar. Each man must know the name and characteristics of each, and photographs are used to help the men familiarize themselves with the types of equipment not actually on hand.

When a neophyte has passed all the preliminary examinations set up by the fire and police commission, he is assigned to a fire house immediately. He still is required to attend the training school for a period of thirty days. On the day that the regular firemen are off, the new men must attend school



Capt. James Moher is explaining to a new group the main characteristics of Milwaukee's seven various fire hydrants.

for five hours. Thus, it takes about three months to complete the required thirty days.

Regular firemen attend school one day about every six weeks to learn new methods or new equipment. And if any operational errors have shown up on news photographs, these are corrected.

For lecture work, a 5x7 Bausch and Lomb opaque projector is used. Besides the photographs mentioned, any magazine picture or diagram can be flashed on the screen. Pictures of fire drills usually are shown before the men try them.

Besides the formal use of lectures and slides, news photographs are posted on bulletin boards for men to study in-between-times. These are current pictures which may or may not show errors, but they do refresh the men on various skills which they may not have used lately.

Arson cases are handled by the State fire marshall. If Chief Wischer suspects arson, he notifies Deputy State Fire Marshall William D. Rossiter, who has the Milwaukee area. Under the law, he may remove any evidence needed for prosecution, but, more often, he first has the evidence photographed in its setting. Some of these photographs are used in court cases and Rossiter also uses them to study the evidence. As he says, "Two men may be perfectly sincere in what they say they see, and still be mistaken. Photos really tell where things were."

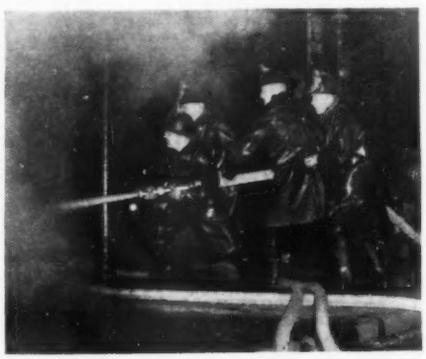
While arson photographs sound exciting, most of them are the dullest record shots. A picture of a room with a charred baseboard; perhaps a stairway which was the only exit. In other cases, the picture may show the twisted remains of an iron bed, or the charred interior of a grocery store.

According to Rossiter, the photographer should remember all of the technical camera data such as f-stop, speed, kind of film, and developer. The exact time of making the picture is extremely important because if taken late, something may have been moved. As an example of position, Rossiter men-

Educating the public on fire safety is accomplished by illustrating prevailing illegal and dangerous fire hazards.

tioned the case of a completely destroyed farm home. The evidence hinged on a gasoline can, shown in the photo, on top of the basement debris. It was testified that the can had not been moved, but conviction was obtained because if it had been in the basement, it would have been below the debris.

In addition to the *after* photos, Rossiter finds it helpful to have photos taken before



News photograph is used by the Training School to point out the unnecessary, tiresome practise of "choking" a hose.

the fire though these are not always available.

Fire officials seemed to have rather a unanimity of opinion regarding amateur photographers at fires. In the first place, firemen say, amateurs couldn't get through the police lines without a pass, therefore there would be little reason for them to rush to fires with the idea of getting good action shots. Then too, fires are unpredictable and oftentimes hazardous, and police and fire officials do not want to take the responsibility of encouraging—or even condoning—amateur picture-taking at fires, even though some of the resulting photographs might be valuable for training purposes. "Leave the fire pictures to us," they say, "and keep your health and your equipment in such shape that you'll be able to take many other (if less spectacular) photographs."—

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16—MINIATURE CAMERA TECHNIQUE (Fenwick G. Small). A discussion of the problems and advantages peculiar to the small camera—focusing, exposure, finegrain developing, lenses, printing, enlargement.

17—PHOTOGRAPHIC LENSES AND SHUTTERS (Richard W. St. Clair, ARPS). A nontechnical approach to photographic optics. Explains camera, enlarger, and slip-on lenses, depth of field, distortion, structure of popular lenses.

34—HOME-BUILT PHOTO EQUIPMENT (Walter Burton). Complete instructions for the building and use of home photo equipment such as printers, enlargers, tripods, floodlights, safelights, film dryers, etc.

HOME MOVIES

5—MOVIE MAKING FOR THE BEGINNER (Herbert C. McKay, FRPS). Complete working guide to home movie-making. How to operate a camera; plan a story, script and cast; tricks of titling, editing, home processing.

28—COLOR MOVIES FOR THE BEGINNER (Harris B. Tuttle, ARPS, APSA). Deals with equipment, exposure of natural color movie film, use of various lenses, control of color, editing, titling, color temperature.

33—EDITING AND TITLING MOVIES (Ormal I. Sprungman). Covers such phases as editing home movies, title writing, titling devices, filming on location, trick titling, and suggestions for equipment.

COLOR PHOTOGRAPHY

6—COLOR IN PHOTOGRAPHY (Ivan Dmitri). What you must know to make good color pictures—types of subjects, problems of action, landscapes, interiors, night scenes.

26—MAKING COLOR PRINTS (Dr. Jerome H. Leadley and Werner Stegemeyer). Simplified explanation of color printing for amateurs, outlining popular processes; describes separation negatives, how to make them.

DARKROOM TECHNIQUE

2—DEVELOPING, PRINTING, AND ENLARGING (Al and Devera Bernsohn). A practical guide to darkroom technique, with simplified instruction for each process. Information on basic equipment.

15—MANUAL OF ENLARGING (Stephen White, ARPS). Answers all questions about projection printing including technique, paper selection, dodging, montage. Explains how to make fine enlargements.

20—DARKROOM HANDBOOK AND FORMULARY (Morris Germain, ARPS). An ideal reference book covering darkroom planning and equipment and showing formulas for developers, intensifiers, reducers, etc.

29—NEGATIVE RETOUCHING AND PRINT FINISHING (Ernest E. Draper and Norris Harkness, APSA). Shows ways of improving photographs after negatives have been developed. Explains print spotting, toning, staining, coloring, titling, making greeting cards, novelties, etc.

BETTER PICTURE-MAKING

4—COMPOSITION FOR THE AMATEUR (Kenneth Heilbron). How to make interesting pictures by arrangement of lines and masses, light and shadow, choice of viewpoint. A guide to fine prints.

7—CHILD PHOTOGRAPHY (Harold Lambert). Practical suggestions for making interesting pictures of children. Diagrams of lighting arrangements and tricks of posing. Covers candid and posed shots.

8—HOME PORTRAITURE AND MAKE-UP (Maurice Seymour and Syd Simons). Directions for posing the model; arranging lights, reflectors, backgrounds. Part II contains a complete make-up system for eyes, eyebrows, lips, skin, character make-up.

11—OUTDOOR PHOTOGRAPHY (Samuel Grierson). A comprehensive coverage of the picture possibilities found outdoors. Discusses vacation shots, architectural pictures, industrial photography.

12—INDOOR PHOTOGRAPHY (Hillary G. Bailey, FRPS). A complete guide to use of your camera indoors, with instructions for lighting, film, exposure, and choice of subject for still life or portrait.

14—PHOTOGRAPHING ACTION (Victor De Palma). How to get sharp action pictures with slow shutter speeds; when to make the exposure; minimum exposures for all types of action shots; darkroom tips.

18—PHOTO TRICKS AND EFFECTS (Jacob Deschin, ARPS). Shows how many unusual effects are produced with multiple exposure, multiple printing, distorted perspective, shadows, reflections, tabletop.

22—MANUAL OF CORRECT EXPOSURE (H. P. Rockwell, Jr., APSA). Comprehensive information on exposure meters, film speeds, negative sharpness. Helpful suggestions on proper exposure.

23—TAKING PICTURES AT NIGHT (Robert W. Brown). Instructions for taking startlingly effective pictures after dark, using moonlight, street lamps, reflected light, fireworks, silhouettes, etc.

24—TABLETOP PHOTOGRAPHY (Jacob Deschin, ARPS). A complete explanation of the procedure and materials required for this fascinating field, covering problems of perspective, lighting, subjects.

25—PORTRAITURE SIMPLIFIED (A. L. Schafer). Complete instructions for lighting and posing, with helpful diagrams. Begins with simple one-light shots, discusses equipment and how it is used.

31—LIGHTING YOUR PICTURES (Don Mohler). Covers every type of lighting in photography—artificial or natural light, indoors and out, flash or flood, still or movie, black-and-white or color.

35—MAKING YOUR PICTURES INTERESTING (Earl Theisen). Helps the amateur learn how to control the camera and the subject to obtain pictures out of the ordinary in design or illustrative quality. Discusses technique, composition, camera angle.

GENERAL

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10—A GLOSSARY FOR PHOTOGRAPHY (Frank Fenner, Jr., ARPS, ASPA). A dictionary of 3,000 words having photographic significance. Includes terms and abbreviations used in photochemistry and photomechanics.

19—SELLING YOUR PICTURES (Kurt S. Safranski). How to make money with your camera, with information on what types of pictures sell best, how to find markets, how to prepare and send pictures.

21—BEGINNER'S BOOK OF PHOTOGRAPHY (Wallace E. Dobbs). Designed for the beginning camera user. Discusses approach to landscapes, action shots, interiors, portraits. Explains use and operation of camera.

27—PRESS PHOTOGRAPHY FOR THE FREELANCE (Kip Ross, ARPS). Covers all types of news pictures, flash technique, and markets. Contains hints for breaking into press work.

30—PHOTOGRAPHIC QUESTIONS AND ANSWERS. A course in the principles of photography in question and answer form. Information on cameras, lenses, shutters, focusing, types of film, print making, trouble-shooting, assembling albums.

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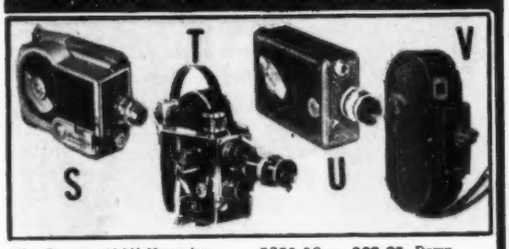
B & H Companion—F/2.5—NEW—$89.83—**$8.98** Down

B & H "Tri-8" Turret—NEW—F/2.5—$168.64 — **$16.86** Down

Keystone — F/2.7 — L.N. — $49.50 — **$5.00** Down

(R) - B & H "Auto-8"—½" F/1.9, 1½" F/3.5—NEW—$296.22—**$29.62** Down

16MM MOVIE CAMERAS



(S) - Revere "16" Magazine—F/2.5 — NEW — $127.50 — **$12.75** Down

Revere "16" Magazine — F/1.9 foc. mt. — NEW — $155.50 — **$15.50** Down

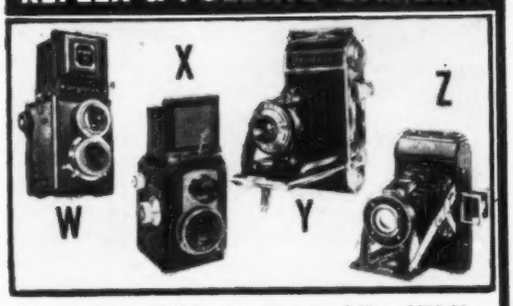
(T) - Bolex H-16 with frame counter, less lens — NEW — $282.50 — **$28.25** Down

Keystone — F/2.5 L.N. — $59.50 — **$5.95** Down

(U) - B & H Autoload Speedster—F/1.9 foc. mt.—NEW—$214.08—**$21.40** Down

(V) - Cinklox — F/2.5 — NEW —$76.15—**$7.61** Down

REFLEX & FOLDING CAMERAS



(W) - Argoflex — F/4.5 and case—NEW—$69.63—**$6.96** Down

(X) - Ciroflex — F/3.5 in Alphax—NEW—$76.98—**$7.69** Down

Ciroflex—F/3.5 Rapax—NEW—$99.45—**$9.94** Down

Medalist I—F/3.5 Ektar L.N.—$225.00—**$22.50** Down

Medalist I as above with built-in sync. L.N. — $250.00 — **$25.00** Down

(Y) - Roamer II—F/4.5—NEW—$48.00—**$5.00** Down

Roamer I — Achromat lens — NEW—$29.75—**$5.00** Down

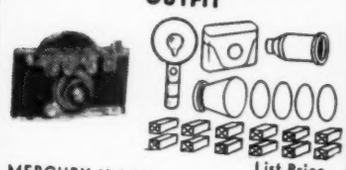
Roamer "63"—F/6.3—NEW—$38.00—**$5.00** Down

(Z) - Monte Carlo — F/4.5 — $48.00 — **$5.00** Down

Monte Carlo—F/3.5—$63.75—**$6.37** Down

MONEY SAVING OUTFITS

SAVE $83.91 on MERCURY II OUTFIT



	List Price
MERCURY II L.N.	$ 82.90
FLASH—L.N.	7.30
CARRYING CASE—L.N.	7.25
TELEPHOTO LENS—NEW	49.50
SUN SHADE and FILTER HOLDER—NEW	4.50
4 FILTERS—NEW, at $2.25	9.00
12 Rolls Eastman or Ansco Reloads (780 exp.) at $1.08	12.96

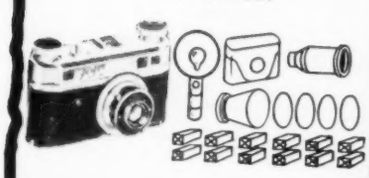
REG. ADVERTISED LIST PRICE $173.41
ALL FOR ONLY $89.50 — $8.95 Down

SAVE $47.99 on NEW ARGUS C3 OUTFIT

	List Price	Your Price
ARGUS C3 with F/3.5 coated lens, built-in Range-finder, Flash gun and carrying case	$ 74.71	$ 74.71
ACCESSORIES:		
TELEPHOTO LENS	49.50	$24.79
SUNSHINE and FILTER HOLDER	4.50	
4 FILTERS at $2.25	9.00	
6 ROLLS EASTMAN or ANSCO RELOADS at $1.08	6.48	
1 ROLL KODACHROME at $3.30	3.30	

REG. ADVERTISED LIST PRICE $147.49
ALL BRAND NEW FOR ONLY $99.50—$9.95 Down

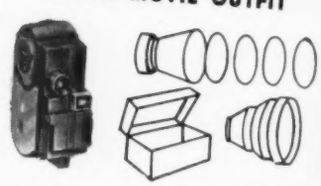
SAVE $14.40 on NEW PERFEX 1-0-1 OUTFIT



	List Price
PERFEX 1-0-1 with F/4.5 Coated lens in Alphax Shutter, coupled range-finder—NEW	$39.99
KALART COMPAK PASSIVE Flash gun—New	8.95
CARRYING CASE	5.50
SUN SHADE and FILTER HOLDER (New)	4.50
4 FILTERS at $2.25	9.00
12 ROLLS EASTMAN or ANSCO RELOADS at $1.08	12.96

REG. ADVERTISED LIST PRICE $80.90
ALL BRAND NEW FOR ONLY $66.50—$6.65 Down

SAVE $40.75 ON NEW CINEMASTER MOVIE OUTFIT



	List Price
CINEMASTER II with F/2.5 coated lens	$ 66.25
COMPARTMENT CARRYING CASE	19.50
SET OF 4 FILTERS at $2.25	9.00
SUN SHADE and FILTER HOLDER	4.50
WIDE ANGLE LENS	29.00

REG. ADVERTISED LIST PRICE $128.25
ALL BRAND NEW FOR ONLY $87.50—$8.75 Down

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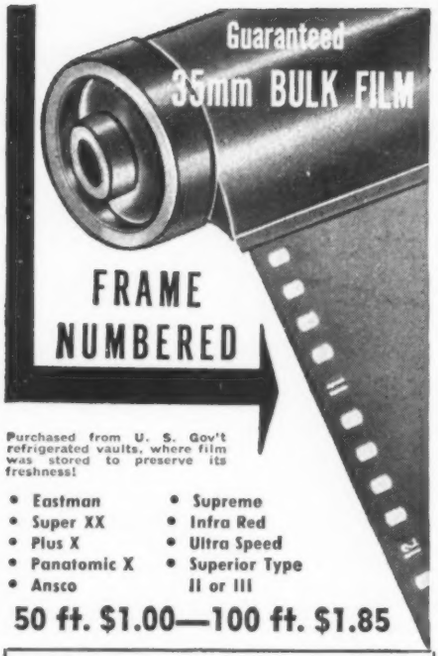
City..... Zone.... State.....



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- Panatomic X
- Ansco
- Supreme
- Infra Red
- Ultra Speed
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Complete price to you..... **$7.30**

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MODEL FILM COMPANY
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Dr. Salomon

(*Continued from page* 58)

produce a new idea or gadget. And some of them were quite good.

Once he was assigned to locate suitable spots for billboards along the right-of-way of the Hamburg-Berlin railroad. The next day Salomon arrived at the office with a huge box hung before him, by a strap around his neck.

"What's that, Doctor?" he was asked.

"Well," he replied, "when I am riding on the train and have to look for places where we can set up our signs, I don't like to just write down: 'about twenty miles behind such and such station' (all German railroads had easily visible milestones). So I mark the spot on this map, which unrolls automatically and contains the route from here to Hamburg on a single strip. I match the speed of unrolling the map to the speed of the train. It's quite simple: I just compute the mileage by time, set the dial and . . ." Ullsteins got their billboard locations.

Small wonder that such an admirer of complicated machinery fell in love with the Ermanox, an entirely new type of camera that came on the market. Those days, when flashbulbs were unknown and the photographer had to use an open magnesium powder flash under a cotton hood or nothing, the Ermanox was the first camera designed for making pictures under poor light conditions, by combining a very large lens with small film size.

Behind his facade of exaggerated fondness for gadgets, Salomon had a brilliant mind. He realized that such a camera would enable him to invade the dimly lit rooms where many important events took place, and catch the fleeting expressions which meant so much to him.

The Ermanox and Leica were technically excellent cameras. But it remained for Salomon to exploit their possibilities, and his success was due to more than a talent for gadgets. He succeeded because he combined many nonmechanical qualities. He had a broad intellectual background and a deep interest in journalism; he spoke several languages fluently; he was fascinated by history and—what was perhaps most important—he had a special gift of getting along with people.

I remember the day when Salomon, after his first experiments, proudly showed me his new outfit. We decided to make a test of covering an interesting murder trial being held at Coburg, in South Germany. Photographers were generally not admitted to courtrooms—and who would blame the magistrate for not permitting photographers to set off magnesium flashes which filled courtrooms with smoke and fire?

To get good photographs of a trial that interested everyone in Germany would be a scoop, and Salomon thought he could do it. He was so excited that when leaving the Ullstein House he immediately hailed a taxi, and without taking the trouble to go home, told the driver: "Take me to the courthouse in Coburg." It was a mere 300-mile ride, and that Salomon was able to convince the taxi driver that he was not insane, is still a minor miracle.

The pictures he brought back from Coburg were a major miracle. Clear and dramatic, they were close-ups of the defendant and witnesses, lawyers and the court as they had never been pictured before.

"How did you get those pics? Didn't they take your camera away when you started to shoot?" his colleagues at Ullstein asked him.

"Hah—of course, they would have had they seen it! But I didn't let them. Remember, I had a derby hat when I left you. I cut a hole the size of my lens in the hat and kept my camera inside. The last day one of the guards caught me as I was changing film and wanted me to turn the film over to him. Of course, I complied."

"What, you gave him your film?"

"Well, I gave him *a* film, but not the one I had exposed. . . ."

Salomon was not only a lawyer and photographer, he was a keen observer of nature. He remembered the old trick lizards have of breaking off their tails and leaving them in the mouth of their enemies if they are caught. . . .

After his first successful assignment others followed rapidly. His photographs were published not only in Ullstein magazines, but in publications all over the world. He had to travel a lot, coming to the United States on an assignment in 1929 and several times later. He liked America and was almost tempted to stay. He was the first European photographer allowed to work at the White House and at San Simeon, Hearst's fabulous ranch. The pictures of the solitary W. R. Hearst are still moving documents of the essential loneliness of rich men. His work took him to most of the important international political conferences, of which there were many in those days in Europe. Looking back it seems there was a nightmarish, endless procession of meetings . . . talk . . . meetings . . . talk . . . and no end.

And Salomon stood by with his camera. He met and caught them all, the great men of his time and those who went down to oblivion: Laval and Hindenburg, Fridtjof Nansen and Casals, Einstein and Mussolini . . . the ones who are famous and the ones who were hanged.

Perhaps nobody was more amazed by the pictures he got of such events than the participants themselves. Yes, these pictures were different; this was the atmosphere of that smoke-filled room where they had been sitting and arguing for hours, getting more nervous and more tired as time went on.

The pictures were not always flattering, but hardly anyone objected. They

NATIONALLY ADVERTISED VALUES

35MM

	NEW	LIKE NEW
Argus A2 F:4.5, case	$ 37.58	....
Argus C-3 F:3.5, case	74.71	$ 56.50
Bantam, F:4.5	57.72	47.50
Bantam, Special F2		129.00
Bolsey "B" F:3.2 ctd RF	50.63	....
Clarus, Woll. F:2.8 ctd	116.25	84.00
Contaflex, Sonnar, F:1.5		348.00
Kodak Ektra F:1.9, case		384.00
Kodak Ektra F:3.5, case		224.00
Kardon, F:2	306.25	189.00
Kine Exakta Biotar F:2	425.00	308.00
Kine Exakta Tessar F:2.8	258.00	218.00
Kodak 35, RF 5:3.5	86.58	68.00
Mercury II, F:2.7	82.50	38.00
Perfex "101" RF	39.99	28.00
Perfex DeLuxe, F:2.8	99.00	68.00
Retina 1, F:3.5	93.00	68.00
Retina II, F:2.8 cpld. RF		148.00
Retina II, F:2	197.00	162.00
Robot 11S, Tessar F:2.8		78.00
Stereo Realist	162.50	....
Tenax II Sonnar F:2		354.00
Tenax II Tess 2.8		123.00
Vokar II, F:2.8 latest	85.95	64.00
Welti, F:29 cpr		52.50

LEICA CAMERAS & LENSES

	NEW	LIKE NEW
Leica D, Elmar F:3.5		$135.00
Leica F, Summar F:2		[illegible]
Leica G, Summar F:2		[illegible]
Leica III B Summar F2		[illegible]
Leica Standard F:3.5		74.00
Leica IIIC, Elmar F:3.5	[illegible]	228.00
Leica IIIC, Summitar F:2	[illegible]	[illegible]
Leica IIIC, Xenon F:1.5	[illegible]	[illegible]
Leica FF 250 Exposure F:2		[illegible]
28mm Hektor F:6.3 W.A.	165.00	128.00
35mm Elmar, F:3.5 W.A.	[illegible]	87.00
50mm Sonnar, F:1.5 ctd	304.00	184.00
50mm Summar, F:2	[illegible]	88.00
50mm Summitar, F:2 ctd	220.50	133.00
50mm Xenon, F:1.5	265.00	178.00
73mm Hektor F:1.9	218.00	154.00
85mm Sonnar F:2 ctd		238.00
90mm Elmar, F:4	[illegible]	98.00
90mm Thambar F:2.2	218.00	184.00
127mm Leitz F:4.5 ctd	[illegible]	98.00
135mm Elmar F:4.5, ctd, cpld		108.00
135mm Hektor, F:4.5	[illegible]	128.00
Leitz VIII Synchronizer	[illegible]	54.00
Jen Leica-Flash	32.50	[illegible]
Leitz Erecting Finder	[illegible]	67.00
Leitz Vidom Finder	[illegible]	43.00
Sliding Copying Attach	44.27	32.00
Leitz Slide Proj. 300 W	[illegible]	83.00
Nooky for all lenses	70.00	56.00
Leica Manual, latest	4.00	3.00
Leica E.R. Case for F:1.5	15.00	....

CONTAX CAMERAS & LENSES

	NEW	LIKE NEW
Contax I, Tessar F:2.8		[illegible]
Contax II, Sonnar F:2		[illegible]
Contax III, Sonnar F:2		[illegible]
Contax III, Sonnar F:1.5		[illegible]
28mm Tessar, F:8 WA	[illegible]	118.00
35mm Biogon, F:2.8 W.A.	288.00	232.00
35mm Orthometar, F:4.5	228.00	175.00
50mm Sonnar, F:1.5	235.00	168.00
85mm Triotar, F:4	174.00	132.00
85mm Sonnar, F:2	315.00	258.00
135mm Sonnar, F:4	224.00	178.00
180mm Tele. Tess., F:6.3	238.00	124.00
18cm Sonnar, F:2.8 cpld		375.00
Contameter I, II		78.00

REFLEX

	NEW	LIKE NEW
Argoflex, F:4.5 ctd., case	$ 69.63	$ 54.00
Ciroflex, F:3.5 Alphax, case	85.48	68.00
Ciroflex, F:3.5 Rapax, case	107.95	....
Exakta B Tessar, F:2.8		126.00
2¼x3¼ R.B. Graflex	157.50	79.00
Ikoflex I, Tess 3.5 ctd., case		144.00
Ikoflex III, Tessar F:2.8		243.00
Kodak Reflex, F:3.5, case	137.92	98.50
Korelle I, F:2.9		74.50

	NEW	LIKE NEW
Korelle II, Tessar F:2.8		$142.50
Rolleicord IIA, F:3.5, case	$165.00	138.00
Rolleicord I, F:4.5		98.00
Auto Rollei, Xenar F:3.5	225.00	175.00
Auto Rollei, Tess. F:3.5	258.00	218.00
Primaflex F:2.7,		142.00
Voigtl. Superb Skopar F:3.5		108.00
3¼x4¼ Super D Graflex Ektar F.4.5 ctd.	244.78	
3¼x4¼ Graflex B		69.50
4x5 Graflex D F:4.5		125.00

ROLL FILM

	NEW	LIKE NEW
Medalist I, Ektar F:3.5		$134.00
Medalist II, Ektar F:3.5	$297.50	218.00
Minox, latest, F:3.5		148.00
Plaubel Makina II, F:2.9		98.00
Plaubel Makina IIS, F:2.9		224.00
Super Ikonta A, Tess. 3.5, Case	194.00	138.00
Super Ikonta B, Tess. 2.8	264.00	178.00
Super Ikonta Bx, F:2.8	330.00	238.00
Super Ikonta C, Tess. 4.5 RF		124.00
Monte Carlo, F:3.5	63.75	47.50
Zeiss Ikonta B, Tess. 3.5 1/500	105.00	79.00

PRESS-VIEW

	NEW	LIKE NEW
2¼x3¼ Speed Graphic, F:4.5, RF Gun, Acc.	[illegible]	$178.00
4x5 or 3¼x4¼ Aniv. Graphic, F:4.7, RF, Gun, Adapt		248.00
Crown Graphic, 2¼x3¼, F:4.5 Ektar	[illegible]	....
Pacemaker 2¼x3¼, F:4.5 Ektar RF	[illegible]	....
Crown Graphic 4x5 Ektar, F:4.7	[illegible]	....
Holder for Graphics	[illegible]	3.25
2¼x3¼ [illegible], F:4.5, RF, Flash Gun	197.00	138.00
4x5 Linhof Technika III, 5" Xenar F:4.5 ctd	440.00	....
4x5 [illegible] Press, F:4.5	118.00	89.00
4x5 Graphic View, 8", F:7.7	207.72	158.00
4x5 or 5x7 Korona	55.00	[illegible]
5x7 Linhof 8", Ektar lens		[illegible]
5x7 Grover View	89.50	[illegible]
Meridian F:4.7 Ektar RF, Gun	[illegible]	247.00
2¼x3¼ Rollfilm Adapter	[illegible]	....

MOVIE

**New Projectors equipped with exclusive UTILITY PREVIEW SCREEN

8mm PROJECTORS

	NEW	LIKE NEW
**Ampro 8, w/case	$168.00	....
B&H Filmo Master 400	187.50	....
B&H Picture Master 750W	262.00	....
DeJur 1000 Cordomatic	159.50	$126.00
DeJur 750	139.50	....
Fodeko 8, 750W	89.50	....
**Keystone R8, 500W, case	77.50	56.00
**Keystone K108, case	141.50	....
**Revere Deluxe, case	127.50	....

16mm PROJECTORS

	NEW	LIKE NEW
Ampro Imperial	$276.00	$198.00
B&H Diplomat	273.30	....
B&H Showmaster	312.00	....
**Keystone K160, case	122.50	97.00
Revere 750W. case	142.50	....

8mm CAMERAS

	NEW	LIKE NEW
Bolex H-8, F:1.9	$339.00	$238.00
Bolex L-8, F:2.8	139.48	96.00
B&H Sportster, F:2.5	102.61	68.00
B&H Turret F:2.5	168.64	....
Keystone K 22, F:2.5	67.50	....
Revere 87, F:2.5	77.50	....
Revere 99 Turret, F:2.8	110.00	72.00
Revere Magazine, F:2.8	127.50	....
Revere Mag. Turret, F:2.8	152.50	....
Perfex Magazine, F:2.5	99.50	65.00

16mm CAMERAS

	NEW	LIKE NEW
B&H 70 DA Turret F:1.9	$307.17	$198.00
B&H Autoload, F:1.9 foc.	214.08	....
B&H Autoload F:2.5	186.67	....
B&H Automaster Turret, F:2.5	305.08	206.00
Bolex H16, F:1.5	343.00	242.00
Cine Special, F:1.9		439.00
Cinklox, F:2.5 coated	76.15	49.50
Keystone A7, F:2.5 ctd.	74.50	56.00
Revere Magazine, F:2.5	127.50	...
Revere Magazine, F:1.9	155.00	....
Revere Mag. Turret, F:1.9	187.50	....
Zeiss Movikon, F:1.4 cpld RF		450.00
Victor IV F:1.5	221.75	158.00

16mm SOUND PROJECTORS

	NEW	LIKE NEW
Apollo Sound Latest	$129.50	....
Ampro Premier 20	540.00	$435.00
B&H Filmo New Academy	495.00	....
B&H Filmo Cordomatic	603.00	....
Ampro Century 5	285.00	....
Natco Professional	298.50	....
Revere Sound Proj	287.50	....
Victor Model 60	489.00	384.00
Victor Lightweight	375.00	....
Moviemite	229.50	174.00

MISCELLANEOUS

	NEW	LIKE NEW
Sawyers View Master	$ [illegible]	
Electric Print Timer	[illegible]	....
Tripod, 3-section chrome	3.89	....
9x12 Rollfilm Adapter	10.75	8.50
Revere 8, 16mm Splicers	[illegible]	....
Argus Slide Proj.	27.75	21.50
Golde 35mm Proj., case	[illegible]	52.00
Golde Master, 2¼x2¼, case	[illegible]	.64
EYE Model AK, w/case	[illegible]	49.00
EYE Model AAA, w/case	80.00	58.00
Quickset Jr. Tripod	23.50	18.00
Bantam Adapter for all Reflex Cameras	5.95	....
Loadomat Daylight loader	12.32	....

ENLARGERS

	NEW	LIKE NEW
Leitz Focomat, latest, 1B	$168.00	$118.00
DeJur Versatile I, F:4.5	118.65	93.00
DeJur Versatile II, F:4.5	99.00	79.00
Elwood [illegible]	80.50	58.00
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showed the endless travail of a new world that was born dead.

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In 1931 Salomon collected some of his photographs under the title *Famous Contemporaries In Unguarded Moments*, and in the introduction to his book he tells of his experiences. There are three chapter headings all containing the word "fight." "Fight for a Chance to Make the Picture," "Fight While the Picture is Being Made," "Fight After the Picture has Been Made."

"That is quite impossible, that has never been done before!" is the leitmotif that goes through all his work in those years. Salomon had started his new career in 1928—and when he published the book three years later he was already famous. But the difficulties and the opposition he had to fight in the beginning were still grave.

At first nobody believed that he could make his photographs without the dreaded magnesium flash. Only when Salomon showed pictures made under similar circumstances—of which he always carried a large supply in his pockets — was permission reluctantly granted.

Typical is a little story Salomon used to tell of an attempt to make some photographs in Buckingham Palace. He saw the official in charge of the press who told him it was a rule that no photos could be made in Buckingham Palace—unless the King himself ordered them! But even in that case Salomon would need a royal warrant. Salomon had never heard of such a thing and asked naively: "Where can I get it?" The icy reply was: "You'll never get it!" . . . During this discussion the official was called to the telephone, and while he was answering the call Salomon made a picture of him and mailed it to him next day—just to prove that pictures could be made in Buckingham palace. . . .

To photograph a sitting of The High Court of Justice in London was, he was informed, completely out of the question. Reason enough for Salomon to do it. He did it. The papers that published his picture were in danger of being prosecuted for such an unheard of breach of the law. But Lord Hewart, the Lord Chief Justice, decided to dismiss the case, for the picture was just too good to be condemned. Indeed, it was one of the finest pictures Salomon ever made.

Personal vanity had, of course, a lot to do with the resistance Salomon had to overcome. Once he photographed a not very good looking female representative in the Reichstag during a session. She protested, but one of her colleagues intervened: "She wouldn't mind being photographed if she were a Venus!" The House started laughing and the picture was saved.

Salomon's ingenuity in overcoming

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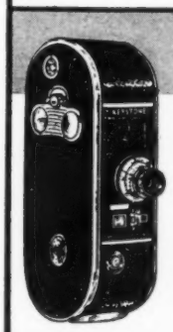

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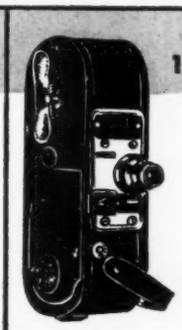

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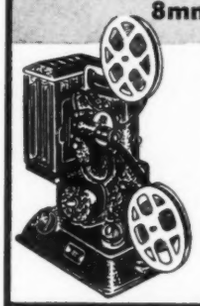

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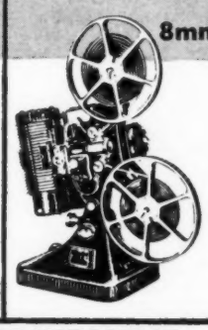

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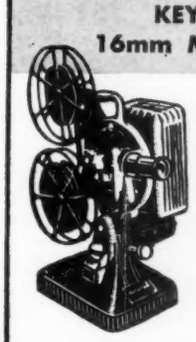

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difficult situations was great. The following story is one he loved to tell: During the first Hague conference of 1929 he learned that the Ministers Briand, Henderson, Streseman, Wirth, etc. held their afternoon sessions on the balcony of the Grand Hotel in Scheveningen. It was a lovely place for such meetings—the North Sea and the beach were right in front of the hotel—but a hard place to photograph. The balcony was on the fifth floor.

Salomon hired a huge extension ladder on wheels, high enough to bring him to the level of the balcony. With it came a crew of six to push the cart on which the ladder was mounted. Salomon dressed in painter's overalls, complete with brush and a bucket full of paint.

He might have succeeded in getting a most extraordinary picture, if all the necessary preparations to hoist the extension, secure it with ropes, etc., had not attracted the attention of the security police. Henderson, the British Minister, demanded the immediate removal of the ladder. He declared: "It just isn't cricket to attack Ministers from fire ladders. . . ."

As Salomon became a familiar face to most of the celebrities he had to photograph, he found it easier and easier to break through police cordons and security lines. But there was another kind of fight that almost never ended: the well-known freezing of people in front of any camera, and particularly of a candid camera. Like a hunter, Salomon had to watch for the moment when his objects forgot they were in his presence. And, as his pictures show, he succeeded in most cases —more astonishing when one considers he almost always used a tripod. And the mere presence of a tripod in a room is enough to paralyze most people.

In order to do full justice to the work of Erich Salomon it is necessary to judge his photographs from the technical standpoint of his time. Now, in 1948, the sensitivity of film has been increased so much that it is not exceptional to get good pictures under unfavorable conditions. But although he had the Ermanox and the early Leica cameras, far superior to the cameras used previously, he had no modern high speed films. Nor did Salomon increase the sensitivity of his emulsions by any special treatment. He took whatever the manufacturer offered. His success, while partly based on technical advance, is more the result of intelligent seeing and keen observing, ingenuity, patience and careful shooting.

Of course, Salomon knew many little tricks that help. Whenever he assumed that people whom he was going to meet would be in tails, he showed up in tails himself, thus creating at least an external equality. He was a master of the psychological approach, knowing well that people rarely take action when they are confronted with a *fait accompli*.

One rule he observed very carefully whenever he anticipated any difficulties getting in: he always came about an hour after the beginning of the event. He knew by experience that whatever guards or officials might have been assigned to prevent outsiders from intruding, would, after an exhausting hour of battling gate crashers, have relaxed, or would be so tired that he would find little more than token resistance. . . .

If we compare the present equipment at the disposal of a photographer who wants to take similar pictures with that Salomon had, it is surprising how little actual progress has been made. We have tele-lenses and ultraspeed emulsions, coated lenses and synchronized flash—but where are the vastly superior pictures that would correspond to such tremendously improved tools?

That the man behind the camera is still the most decisive element in photography seems to find another confirmation here. Erich Salomon was not only the first one in his field, he was a unique performer.

In 1937, I saw Salomon for the last time, in Holland, where he had found refuge after the Nazis had raped Germany. He was recovering from a long illness, but he had started working again. You had to move carefully in his modest flat. The rooms were crisscrossed with strings and innumerable films were hanging from them like so many gay little flags.

We spoke of old times and discussed new plans, new series of pictures, an illustrated story of his life, in which an American magazine was interested; we even pondered his emigrating to the U.S.A. But Salomon was reluctant to leave.

Coming events cast their shadows over Europe. Uneasiness, a quivering anticipation was in the air; not yet the immense tension before the storm breaks, but the dropping of moral barometers was felt by everyone. Something terrific was sure to happen—nobody knew when or where. Erich Salomon did not want to miss a single phase of the important coming events. He postponed his departure from month to month.

And then it was too late.

Important events did indeed happen, and Salomon was on the spot when the Nazis overran Holland. But now he was no longer a cool and shrewd observer, with his camera which had seen so much history in the making. He and his wife were among the countless victims of Nazi brutality. In a tortuous trip in cattle cars both were sent to a concentration camp and perished there. This time Erich Salomon came too close to the wheels of history: the Nazi Juggernaut crushed him.

There is no grave and no tombstone for Erich Salomon. Nothing remains but his name and his work: the memory of a man who made photographic history—and history photographic.

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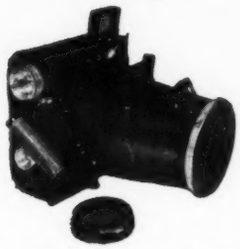

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WARD PEASE DISCUSSES

Having Your Camera with You

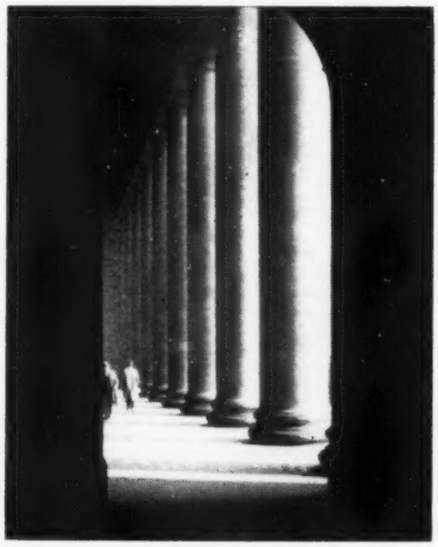
I HAVE recently returned from a vacation during which my thirteen-year-old son got bitten by the camera bug and broke out with photographic fever in a more or less virulent form. He has been exposed to it long enough, so it is not surprising. One of the characteristic early stage symptoms was the desire to have his camera with him at all times, regardless of whether he had anything in mind to use it on or not. It is a very common symptom of the early stages of the enthusiasm; I have observed ample evidence of it in others, I can remember passing through it myself and the urge frequently returns, especially in the spring of the year.

It is easy enough to understand how fresh enthusiasm leads to the idea that picture possibilities are everywhere and that the camera must be along at all times in order to avoid missing any opportunities. Usually it does not take long to learn that photographs made in that casual unstudied manner are not worth while, and soon enough the camera is left at home to await specific occasions or planned opportunities. This applies more particularly to the person whose everyday work is at a fixed location, generally in a congested city area. Such an area can certainly yield pictures, and there are two ways to go about getting them. The beginner carries his camera with him constantly, "just in case," wastes a lot of film needlessly, and makes himself generally conspicuous. Another way to go about it is to spot your location for a picture, study things out at leisure and plan your picture so that it will be taken when everything is just as you want it. Then is the time to bring the camera around. Such a planned arrangement is something else, quite different in aspect and in results from the completely unplanned approach. The person whose work causes him to travel about a great deal by car is in a different situation. He need not carry the camera slung around his neck, for one thing, and he is more likely to find unreproducible opportunities which call for a camera.

There are several possible ways of carrying a camera when it is desired to have it along, whether under the workday conditions described, or on an outing planned definitely for photographic purposes. On one extreme is the miniature camera in an ever ready case worn around the neck like a lavaliere. This leaves the problem of what to do with the exposure meter, filters and sunshade, extra lenses, spare film, etc. Quite in the same class is the chap who carries a Speed Graphic open, with a flashgun in place and a film-pack adapter on the back, nothing else. I cannot help feeling that these methods, particularly the latter, are adopted more to impress the public than for any practical reason.

Many cameras are provided with a case with a shoulder strap. This arrangement can take care of a good many requirements. The most common shortcoming of this type of case is its failure to provide space for any accessories, spare rolls of film, or for enough holders if sheet film is used. The "gadget bag' has been developed to meet this situation, and, properly handled, this is no doubt a good arrangement. I have noticed that many experienced photographers use them. The possible difficulty here lies in the fact that it is so easy to get one about two sizes too large; and then there is the temptation to fill the thing full of unnecessary junk that costs money, is always piled on top of something that you really need, and so loads the bag down that by the end of a day of picture hunting the poor victim has permanent curvature of the spine.

When it comes to a larger camera, I am



The Collonade, a scene near the author's office, was studied and planned before the camera was brought to work for a picture.

reminded of a chat with a little lady (about 5 feet, 2 inches and 100 pounds) who was telling me about a whole day in the sand dunes with a 5x7 view camera with a big wooden tripod, several lenses, and lots of double film holders. I took another look at her and asked her how she managed it. "Oh, I took a caddy," she replied. A few weeks later I was telling the story to another photographer friend. "So that's what she calls me!" he said. "I carried that H—⅞/H—outfit all day in a hot sun up and down hill through the loose sand!" No wonder the smaller cameras are more popular outside the studio!

I often wonder why so many amateurs imitate the newspaper photographer and his rather unwieldly outfit. It is all right for his work and nearly always he can take it to within a few steps of his locale in the car the paper provides. He is the first to admit that he totes that outfit only because he is paid to do so and would not think of doing it otherwise. When he goes on a vacation such as you and I consider the big chance to take

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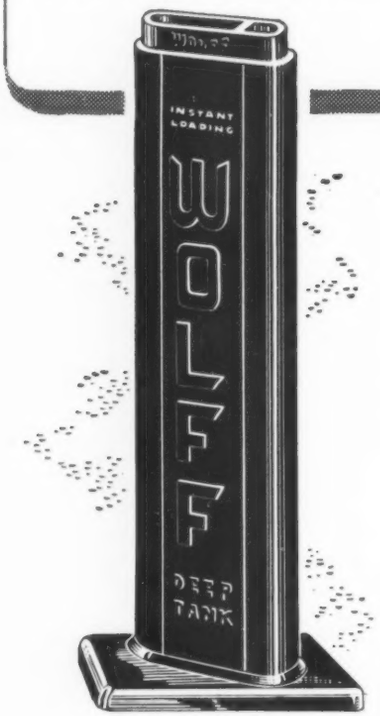

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pictures, he leaves his camera at home.

I have worked out several arrangements for carrying one of my cameras which may be of some interest to you and may have some suggestions which will help you. The camera is an Ideal B, a 9x12-cm groundglass back type taking single metal holders of which I have twelve. The case with which it is provided carries only the camera and six holders and is very seldom so used. For places where I do not expect to do much walking, I have made up a case of heavy fabric which serves quite well. It was an inexpensive toilet accessories case with a short zipper the length of the top. This was replaced with a zipper which went the full length of top and both ends so that the whole case could be laid open. On each side is a long loop handle of heavy fabric webbing. The cost was perhaps /1.50 and a little work. This case will hold the camera, the twelve loaded holders, a Weston Master exposure meter in its leather case, a Series VI filter holder and sunshade with three or four filters, exposure notebook, Distar and Proxar supplementary lenses, focusing cloth, and some other small accessories. The filled case measures 6x5x9 inches and loaded as described weighs about 8¼ pounds. This, with a small tubular metal tripod, can conveniently be carried in one hand without discomfort.

There are times such as when working in sand or snow when it is not desirable to put the camera or its case on the ground, and many good pictures are to be found at such times. Then is when I use the case with a shoulder strap which was supplied with the camera. This case is filled with the holders and a few other small items. The camera rides on the tripod and the smaller accessories are carried in shirt or jacket pockets. The camera on its wooden tripod can be carried in the hand or under the arm when on the street or over the shoulder out in the country where appearances are less likely to count. When really away from things the opened but unextended tripod often rides with a leg forward over each shoulder and the third leg hanging down the back. The closed camera sticks up from behind like the feather on "Sitting Bull." It probably looks like the dickens, but who cares.

I have still another way of carrying this camera and its outfit. This has been worked out for traveling by train or more especially by plane. For this purpose the center compartment of a brief case is used. The small metal tripod goes on the bottom with the camera at one end of the space, the holders at the other end, and the other accessories in between. I have never had any difficulty in carrying this into an air liner cabin, and many excellent pictures have been made from the plane with this outfit. There is a top limit to what a passenger is permitted to take to his seat with him. On one occasion a traveling companion ran into trouble with what he considered necessary for his miniature Speed Graphic and a Leica. He had to do some hasty pocket filling before the case was checked in the baggage compartment. I think that he is glad that he did though, as he got a shot on that trip which has been quite successful in the salons.

One camera which is less in need of protection than most and which is more frequently seen without a carrying case than any other is the Graflex. This is a result of the rather sturdy exterior and the protection given lens and groundglass which are inclined to be rather vulnerable on most cameras.

Even if the camera does not need it for protection, a case is convenient at times to carry the extra holders, meter, filters, and other accessories. The case formerly sold for the camera was rather poorly designed for the purpose and entirely too expensive. It is not surprising that few were ever seen. I have tried three different cases for mine and like best a zipper top bowling ball bag with the ball cup removed. It is large enough to accommodate the camera and any reasonable stock of extras and accessories, is easy to get the camera into and out of because of its long zipper, is neither heavy nor expensive, and when empty can be collapsed into a small space. There are many inexpensive zipper top bags which would do very well if it were not for the fact that in most of them the opening is too small for the camera.

Incidentally, when carrying the Graflex and not planning on the use of a tripod I have often found it convenient to slip the long strap from the case of another camera through the handle so that it could be carried slung from one shoulder or even with the strap over the head to the other shoulder. Particularly with the latter arrangement the big box can be pushed around in back out of the way leaving the hands free. This is often quite convenient especially as when scrambling up a steep slope. When the hood is raised, the slack so gained immediately gives ample freedom to handle the camera as if it were unattached.

Perhaps it is not so worth-while to have a camera with you unless there is a specifically planned, or anticipated use for it. When it is needed, there are a number of ways of keeping it handy, not all of them exactly as anticipated by the manufacturer of the camera, or in its usual case. Sometimes we have to work out our own means of carrying the camera and its attendant accessories to fit our working conditions. I hope that my experiences along those lines may have provided some helpful suggestions.

[*For further, more detailed plans on building a case for your camera and equipment that will satisfy your own particular needs, see "The Case for Your Equipment," on page 46 of this issue.*] —Ed.

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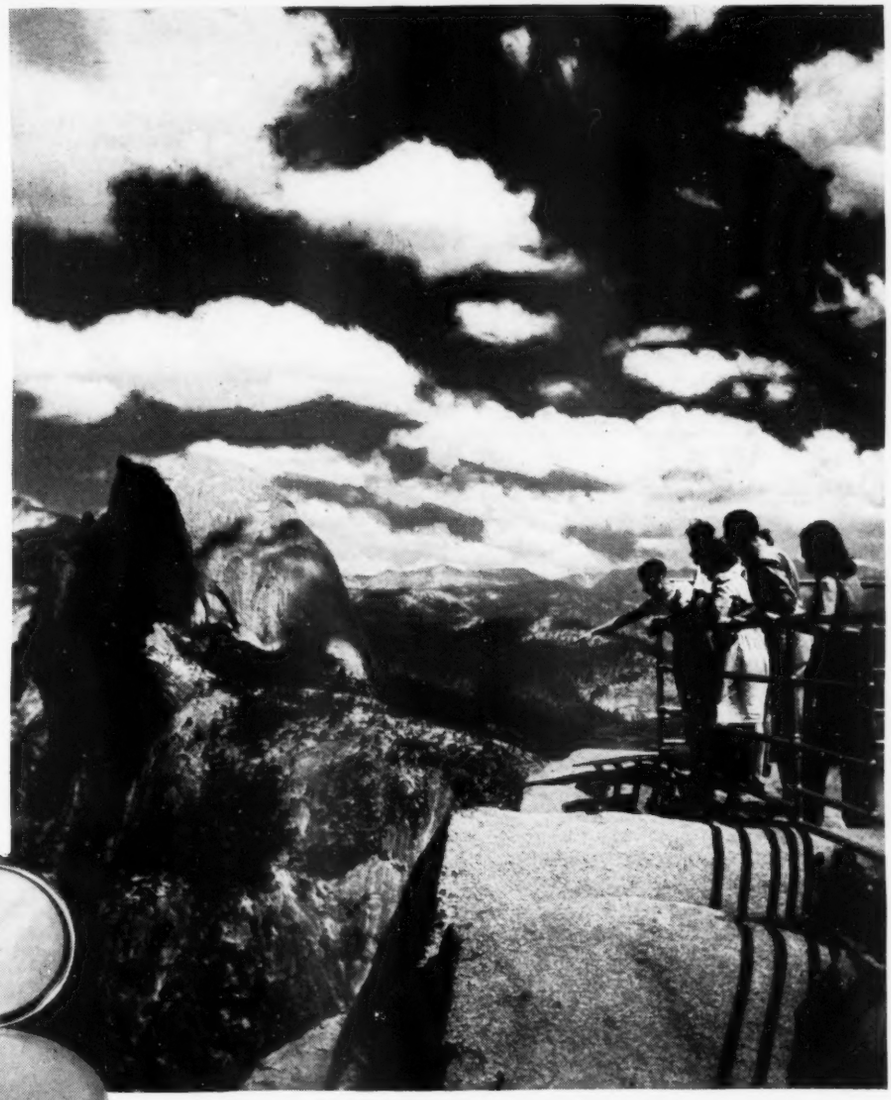

Honorable Mention—Photo taken by J. E. Armstrong, A.P.S.A. for March Argus Filter Photo Contest. Medium Yellow Filter; Super XX film; 1/50 at f.16.

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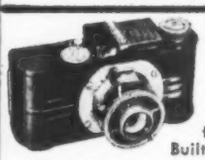

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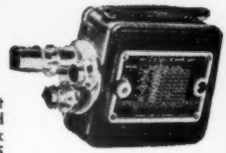

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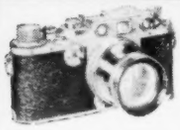

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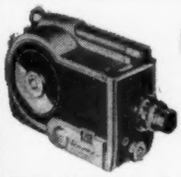

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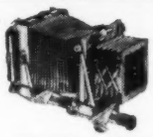

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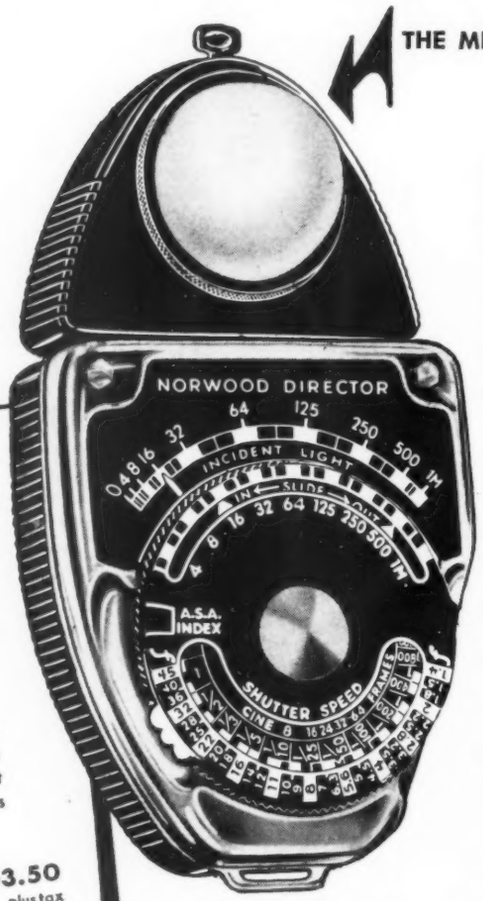

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SHOWMANSHIP

By GEORGE CARLSON

Do all your backstage work before the audience arrives--don't harass them with your make-ready

CARELESSNESS in presenting home movie shows sometimes is a common fault with many amateur movie makers. When friends drop in to see some of the latest "epics," as a rule, there is always the last minute rush to shove the living room furniture around and dig out the projector, screen, and films from the hall closed. Some one is asked to crawl under the table to the wall socket and plug in the projector cord, pull down the shades, turn off the lights, "move the screen a little closer" and so on. Finally, after a long hullabaloo everything is set and the show begins.

And what does the audience see? A half dozen or more four-minute reels of hodge-podge shots shown individually, including the numbered perforations at the end of each reel with a "fade out" of a glaring white screen! Between each reel comes the call for "lights," a wait while some one finds the switch, followed by a careful rewinding of each short reel while the people sit and wonder what is coming next.

There are many little things you can do to make the home movie show more pleasant. For one thing, it's a good policy not to show outsiders unedited films. There are occasions when there hasn't been time enough to get films in order. They can, however, at least be spliced together on a larger reel with a black leader at the end.

Then, here are a few other little bits of showmanship to keep in mind. The lens and aperture plate should be scrupulously clean. Use a camels-hair brush on your lens (see illustration 1). A pipe cleaner dampened with alcohol is good to use on the aperature. (See illustration 2). This will remove any hardened film particles that may have accumulated in the gate and will prevent scratching of film and those "whiskers" on the projected image. Never use anything metallic to clean the gate. This can damage the gate and the film as it goes through. Incidentally, a rubber ear syringe is useful to finish off your cleaning efforts and also comes in mighty handy for blowing out any annoying dust or hair that might catch in the gate while the show is going on.

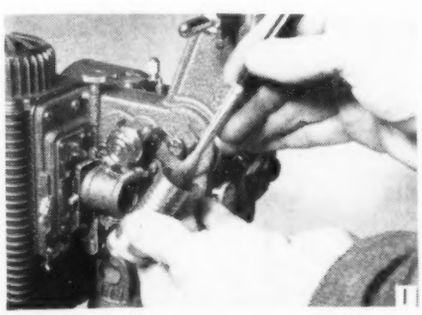
Care should be taken in placing the film in the feed and take-up sprockets of the projector. Be sure the teeth are properly set in the film sprocket holes so as not to cause loss of loop and resulting tearing of sprocket holes when the machine is turned on.

A neat little bit of business that will aid you in focusing the projector, and having it ready to go when your audience is seated, is a "focusing loop." This is merely a foot or two of film (either a sharp title or film especially filmed of sharply drawn lines) spliced together in a continuous loop. (See illustration 3).

Once in a while, no matter how carefully films have been spliced, a break may occur during projection. Don't take time to dig out the splicer and repair the break at that time. Simply have two or three small pieces of masking tape stuck on the projector base and use one to hold the two film ends together temporarily. (See illustration 4). Wind the break part way onto the take-up reel and continue the show.

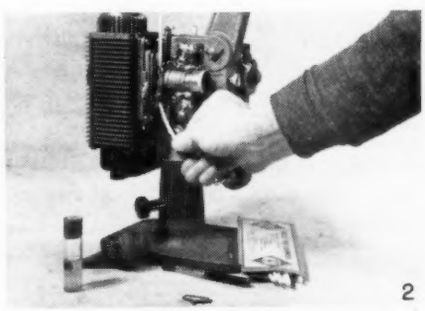
To prevent the annoying glare of a white screen surface at the end of each film, a piece of black leader or scrap film spliced in place will serve as a warning to you, the projector operator, to shut off the machine and stand ready with your free hand to snap on the room lights—preferably a single lamp near you. Finished films, of course, will have

(*Continued on page* 130)



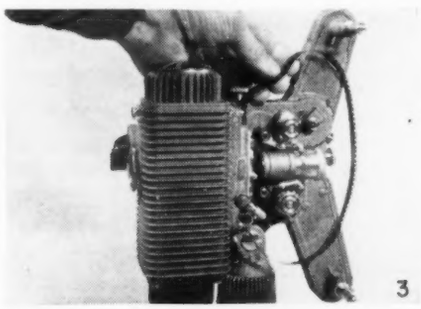
1

Ensure screen brilliance and a crisp image by cleaning lenses with liquid cleaner, tissue, or a camels-hair brush.



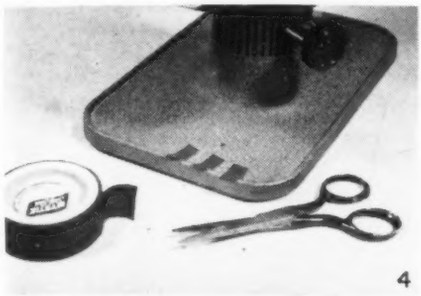
2

Eliminate projected whiskers by cleaning film particles from aperture gate with a pipe cleaner dipped in alcohol.



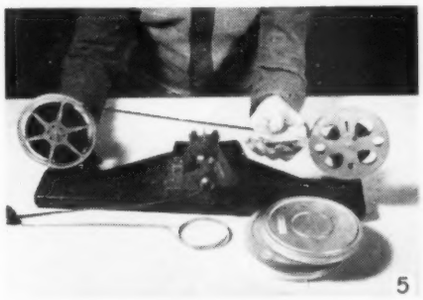
3

Focusing loop (a foot or two of sharp title spliced end to end) gives you an accurate focus. Do this prior to the show.



4

Masking tape or cellulose tape allows you to make temporary splices during projection without interrupting the program.



5

Keep film clean by passing it through a soft cloth or lambs wool pad when rewinding. Do rewinding after guests leave.

6

Enhance your movies with appropriate background music or mood music whenever possible to give them a finishing touch.

Soft light playing on the faces of Shirley Temple and Monty Wooley helps to create a note of gaiety and friendliness. The low camera angle frames the subjects against a plain background of walls and ceiling, giving the audience the feeling of being within the room.

High camera angle and dainty, feminine set dressing help to convey the intended impression—that Miss Temple is a child.

CREATING MOOD

By
STANLEY CORTEZ, A.S.C.

No tricks . . . but solid time-proved approaches to realism are attained with planned lighting and camera placement

PSYCHOLOGICAL photography, rather than suggesting some mysterious approach to the recording of images on film, means simply the treatment of situations that unconsciously takes the audience through the emotional experience of the actors as though the onlookers were living the parts. Methods of obtaining this result are the same in the home as on the professional movie set. In many respects, you can create the necessary conditions more easily than can the professional cameraman.

Viewed broadly, every scene represents a dramatic situation. No matter whether you shoot a close-up of Willie scowling at a prankish playmate or take a long-shot of little Mary playing among her dolls and toys, set dressings, camera placement, and lighting play subtle roles in establishing realism and setting the mood for your picture.

During my years behind the camera, I have come slowly to the conclusion that sound and light are only different aspects of the same emotion-moving quality. We have long known that allegro passages generally produce sensations of lightness and gaiety; largo passages, sensations of depression and sadness. Translated from music to light, bright lights make for comedy and fantasy; long, heavy shadows for mystery, melodrama, murder. By adapting lights and shadows properly to the scene before your camera, you can attain dramatic sequences representing living, day-by-day experience. Thus they lose nothing in being transferred from real life to the screen. Indeed, they gain something, and strike with greater impact than do the original things and actions themselves.

Let me illustrate from the motion picture, "Since You Went Away." Claudette Colbert, the mother, and Jennifer Jones and Shirley Temple, 'teen age daughters, enter a large, crowded hotel lobby. They are gay, in anticipation of a long-awaited reunion with their husband and father. You not only see happiness on their faces under the bright lighting, which dispels

Well-planned illumination on Wooley's face keeps the lighter mood of the comedy scene, which could have been killed by the somber lighting which simulated daylight streaming through the window.

Dramatic interest is heightened by the strong wall shadow. The source light (in this case the desk lamp) illuminates Miss Claudette Colbert and adds realism by allowing the shadows to fall naturally.

Opposed single-source lighting proves to have the desired result of creating dramatic tension between Guy Madison and Robert Walker. The faces are separately lighted from single light sources.

The same scene has a mood change. Now the anger is passed, and the lighting helps carry both the actors and the audience through the emotional transition with a play of lights from several sources.

Although dark shadows are supposed to create sadness, one can easily imagine the scintillating effect of moving shadows across the highlighted floor. The effect is gaiety and melodrama combined.

The lighter vein is clearly indicated by the faces of various dancers. But to enhance the mood and the movements of the conga line, lights were set to cast long shadows in opposite directions.

shadows and illuminates their faces above the level of the background; you actually live their gaiety with them.

Under the spell of their exuberance they approach the desk, where they receive a telegram from dad, who is in the Army. He can't keep the rendezvous. Now, the lights fade. A single light above the door casts three long shadows as the three slowly retrace their steps—long, sad shadows which fasten like heavy weights to their ankles. The shadows shorten until they and the retreating figures disappear together, the women becoming part of the mass of people outside.

Extensive lighting and complex maneuvering are not required to film such a scene. It may be divided easily into two sequences, cutting from action at the desk to a follow-focus shot for the single-light walkaway. The telegram could be delivered at home, and your people move heavy-hearted from living to dining room.

You would feel the emotional drag of such a scene, but its only one trick in psychological photography. Another approach actually brings those who view your picture inside the home, and not merely shows them its interior. Actually, you can adopt this procedure more easily than can we professionals. Traditionally, motion pictures have followed the stage tradition of three walls and no ceiling rather blindly, and have filmed action as it would be performed on a stage. Thus in the legitimate theater, several hundred people, looking at a three-walled room, get the effect of looking into a room while not actually feeling as though they were inside with the actors. To bring your audience inside, psychologically, three steps are advisable.

First, because this is where every picture logically starts, the set and its dressing. You plan to make a home movie, therefore the dramatic qualities of home should be emphasized. Dad normally would sit in his big chair, mother in another which better represents her character. If other furnishings are added, they should represent the characters to appear.

Second, place the camera so that the architecture and form of the room are brought out. Generally, the camera should be located near the floor, both to emphasize the ceiling and to suggest subtly the stature of the people. I do not suggest that you convert them into huge, grotesque figures. (When filming children, it is usually a good plan to shoot slightly downward, emphasizing their juvenile appearance).

A room approximately 8x14 feet offers means for effective treatment. You set up near one corner, and establish the focus. The action may take place around a table, or, if to celebrate some holiday, around another appropriate setting. Dark, thin curtains on the windows will shut out light, and help relieve lighter walls.

Remember, you do not place the camera in one corner simply because that happens to be the most convenient spot. From that corner the lens covers an adequate area, embodying both your people

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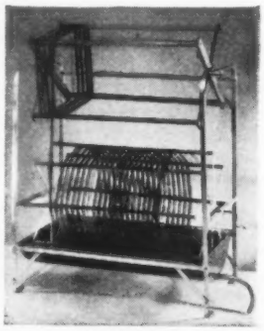

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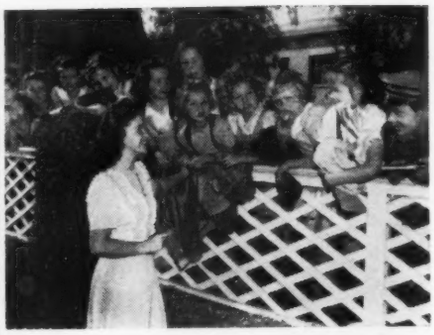

Correct camera placement, and the additional light used on Miss Temple, has kept her as the main figure in this shot.

and the walls and ceiling, and enables you to create the maximum emotional effect. You are not looking into the house; you actually are in it. An additional sense of reality is obtained through the adequate depth of focus which brings all the people within focus, thus helping to create the illusion of a third dimension on the screen.

Third, arrange lighting to fit both the mood and audience reaction desired. One method was suggested earlier. The same pattern fits nearly all indoor scenes: single light and heavy shadow to attain a feeling of mystery or suspense, or that combination which yields the wanted degree of modeling and gaiety. Six reflectors, three on each side of your subjects, are adequate for any sequence. Usually only three are required: one to fill the dark side, two opposed to provide a key and background illumination. Exposure should be checked by meter.

Opposed single-source lighting will prove most effective in building up dramatic meetings of two individuals. Let's say Bill and Bob, one in service and the other a civilian, argue over Mary's affections. As they face each other, in anger, heavy shadows cast by the opposed lights lend an air of conflict to both. Mary walks into the scene, and the boys compose their differences. You cut to the following sequence, and a higher key from, say, two lights on each side, mold their faces in pleasing tones. You feel, as well as see, their emotional compromise.

In one scene, you may want your central character to stand out against the background of people and things; in an-

Soft modeling light on Miss Temple's face, along with brightly lighted walls, create realism for this playroom scene.

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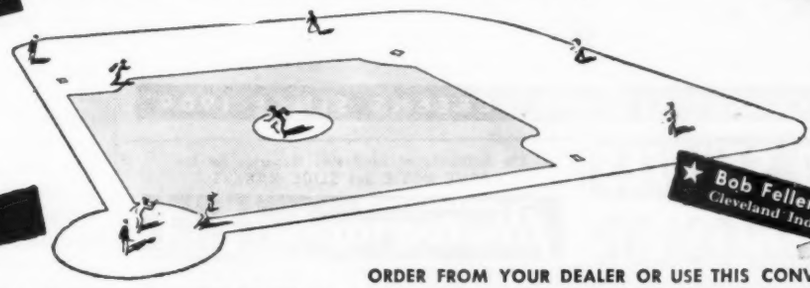

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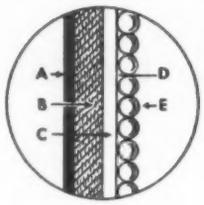

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other, marking an emotional transition, he must merge with the background. A professional example will illustrate this. I opened a scene with a close-up (four feet) of Jennifer Jones. She was brilliantly lighted. She represented the "one girl" in the nation whose soldier boy had left for the wars. Slowly, as the center lights dimmed, we trucked back 100 feet, showing her now as only a heartbroken youngster, one among hundreds, just another girl, whose plight offered them no more happiness than this sad youngster enjoyed. Try your imagination on a similar scene. It can be done in sunlight, and with only half a dozen people.

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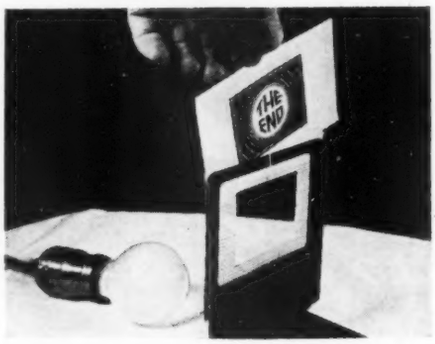

Exact field of view mask for titler easel holds title cards, and helps to center them.

The opening in the title card easel of most metal movie titlers usually is larger than the actual field of view obtained in filming. Balancing title lines and keeping them within this actual and smaller field of view is a simple procedure. First, using black ink, rule 1/8-inch squares on a thin white card making a somewhat larger opaque square in the center of the card. Fasten this card permanently to the back of the titler easel by gluing along the easel spring clips. A 2-foot test strip of film then is shot of this ruled card on positive film or on the tag end of a roll of regular reversal film. When the film is processed, the 2-foot length is spliced into a continuous loop and projected on the screen. As it is projected, the squares are counted off on all four sides extending from the center opaque square to the four outside limits. These limits are noted, marked on the ruled card of the titler, and cut out with a sharp knife. The titler can be propped up on end while this is being done. There is now a new and exact field of view mask on the titler easel as illustrated. In filming title cards, the cards are slipped into the easel in front of the limit mask. The use of a 25- or 40-watt lamp (removed during filming) on a drop cord in back of the title card will cast a shadow of the mask onto the title card, helping to align and center the card.—*George Carlson, Chicago, Ill.*

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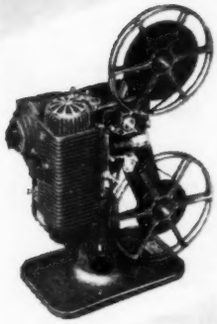

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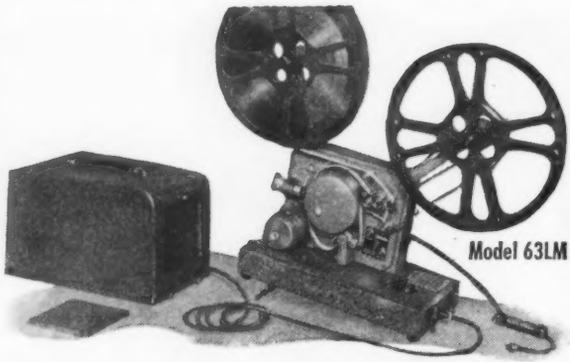

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BASKETBALL THRILLS OF 1948. Available in 16-mm sound and silent, and 8-mm feature length only. Official Films, Inc., 25 West 45th Street, New York 19, N. Y.

Highlights of the National Invitation and the National Collegiate Athletic Association championship basketball tournaments are shown in this

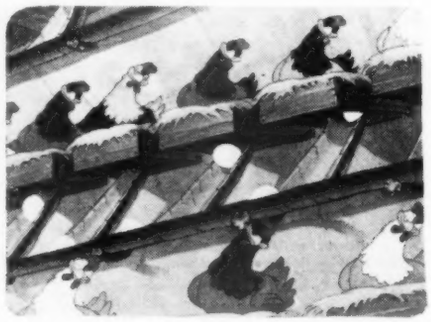
film. The illustration above is a still taken from the sequence showing New York University versus St. Louis in the National Invitation finals.

COLOUR. 2 reels, 14 minutes, 16 mm sound. Sale only. British Information Services, New York Office, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago Office, 39 South La Salle Street, Chicago 3, Ill.

This film, in Technicolor, describes the nature of color and its many uses. The study of a great chemical industry shows the development of modern synthetic dyes, based on a discovery nearly 100 years ago that color could be obtained from coal tar. Today, scientists are carrying on constant research and experiments in new dyes and pigments.

THE EGG CRACKER SUITE, THE HAM THAT COULDN'T BE CURED, JUKE BOX JAMBOREE. Castle films, available through photographic dealers.

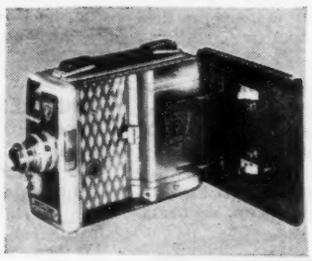
These three new musical cartoons from the Walter Lantz studios in Hollywood are being re-



leased by Castle Films as a part of their Music Album series, spurred by the popularity of their "Scrub Me Mama," released last year.

UNIVERSITY OF FLYING. 2 reels, 17 minutes, 16 mm sound. Rental $2.; available for purchase. British Information Services, New York office, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago office, 39 South LaSalle Street, Chicago 3, Ill.

Men of all nationalities attend the Empire Test Pilot School, this film shows, for it is the only school of its kind. Its purpose to make men who already are experienced pilots into test pilots—such as are needed by aircraft companies and



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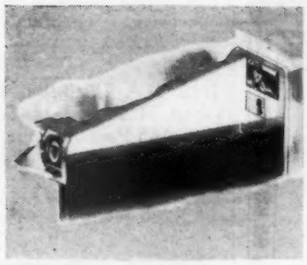

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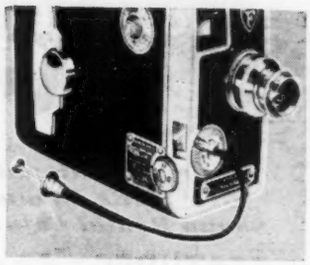

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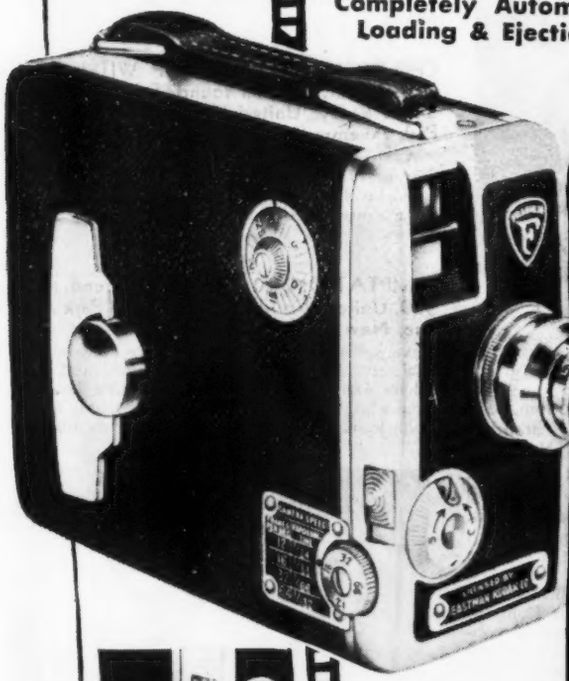

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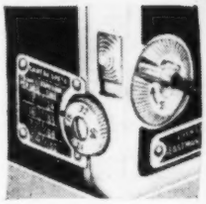

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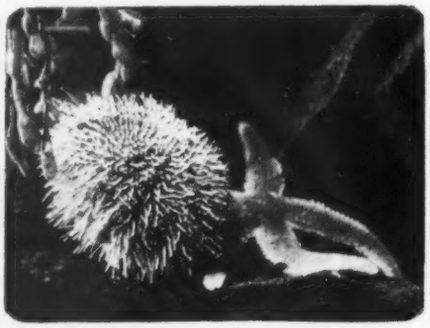
government research establishments. The film shows vivid scenes of test flights and explains their techniques and purposes.

THE SEA URCHIN. 1 reel, 16 mm sound, rental $1.50; sale $45. United World Films, Inc., 445 Park Avenue, New York 22, N. Y.

Beautiful marine photography of the sea urchin and its close relative, the starfish, in their natural environment, are shown in this educational release. The echinoderm life cycle (egg, sperm, segmentation, development of larva, and metamorphosis into the young urchin) are compared with the similar early development of the starfish.

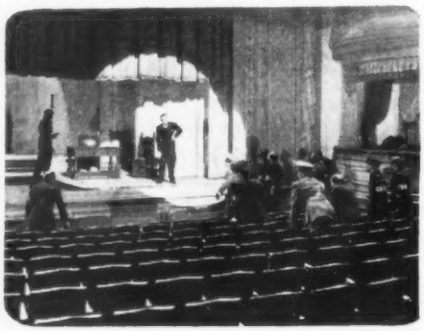


HUNGRY MINDS. 10 Minutes, 16 mm. Sale $25; rental $3 weekly; $1.50 daily. Brandon Films, Inc., 1600 Broadway, New York 19, N. Y.; Film Center, Inc., 64 West Randolph St., Chicago, Ill.; Wallace Films, Inc., 290 Seventh Ave., San Francisco, Calif., and others.

Hungry Minds was produced by the National Film Board of Canada for the Canadian Council on Reconstruction for UNESCO, and is the first film produced specifically for a UNESCO objective. The picture, sponsored by the Commission for International and Educational Reconstruction, depicts the problems of educational and cultural reconstruction in Europe; it makes use of drawings of the artist, Kaethe Koliwitz, in its effort to place before its audience the challenge of the needs of Europe's children for physical and mental nourishment.

TO BE OR NOT TO BE. 10 reels, 16 mm sound. Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y.

Produced by Ernst Lubitsch, this satirical comedy is his version of the immortal Bard's play, and it definitely would not be recognized by Shakespeare as his own handiwork. Chief characters are ham actors, giving vent to their romantic feelings. The stars are Jack Benny and Carole Lombard.



WHAT IS MODERN ART. 16 mm color sound. Riethof Productions, Inc., 1776 Broadway, New York, N. Y.

The Museum of Modern Art has cooperated with Riethof Productions in the making of this film, which is one of a planned series. Subject of the film is Modern Painting; it conveys information and thought provocation through lively dialogue and discussion of the pros and cons of modern art. The attitude of people who disapprove of modern art styles will be confronted with the views of modern artists. Setting for the plot is the Museum of Modern Art's Penthouse, a gathering place for Museum members.

CHILDREN LEARNING BY EXPERIENCE. 4 reels, 20 minutes, 16 mm sound. Sale $125, rental $6. a day. United World Films, Inc., 445 Park Avenue, New York 22, N. Y.

Five themes are developed in this educational film on child behavior: (1) all children want to learn, (2) they enjoy practicing simple skills, (3) they strive ever to understand the world about them, (4) they learn some things at second hand, (5) and a great many things by play and imagination.

CHILDREN GROWING UP WITH OTHERS. 3 reels, 16 mm sound. Sale $95; rental $4.50 a day. United World Films, Inc., 445 Park Avenue, New York 22, N. Y.

A story of children—and their parents and friends. We see the child's development from his early involuntary dependence into an increasing self-reliance, tempered by membership in his group.

TEMPTATION. 10 reels, 16 mm sound, rental $20. United World Films, Inc., 445 Park Avenue, New York 22, N. Y.

An artistic production of mature audience appeal, this film is based on the novel and play, "Bella Donna." Merle Oberon is the beautiful siren who, tempted by a handsome fortune hunter (Charles Korwin), brings her archeologist husband (George Brent) to the gates of death. His life is saved by an old friend, a wise and understanding doctor (Paul Lucas), and the faithless wife dies instead.

POLYGONS. 16 mm sound, sale $40. Knowledge Builders, 625 Madison Avenue, New York 22, N. Y.

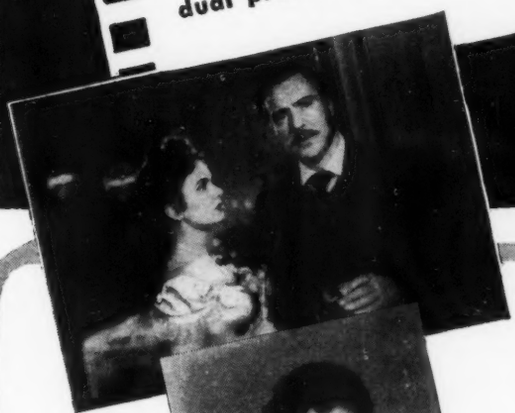
This teaching film opens by using real-life polygons. The definition of polygon and the ideas of convex and concave are clarified by animation. The inscribed circle of a regular polygon is described. The "Sum of the Interior Angles" theorem and the "Sum of the Exterior Angles" theorem are covered in detail.

HOME MOVIE NOTES

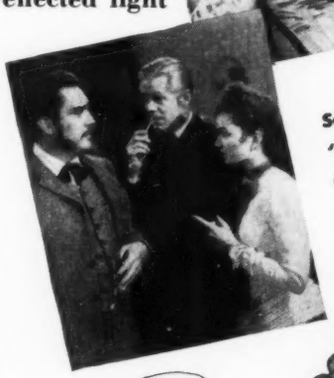
The entire plant and facilities of Burton Holmes Films, Inc., of 7510 North Ashland Avenue, Chicago, has been sold to a subsidiary of DeLux Laboratories, Inc., 850 Tenth Avenue, New York City, according to an announcement by Burton W. Depue, president of Burton Holmes Films.

* * *

• The following personnel changes have been announced by C. Scott Fletcher, president of Encyclopaedia Britannica Films: Frank S. Cellier has been named director of the home films department to succeed Dan J. Rohyans, who resigned to enter business for himself. Cellier now is responsible both for the production of new home films and their distribution. D. R. Dragstrem has been named field representative of the company's new home film program. Until recently Dragstrem served as district manager of EB films in Indiana. In his new capacities, Dragstrem also will represent EBF in the television field as a consultant with television stations. Henry A. Shute has been named district manager for the state of New Jersey



reflected light



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and seven counties of New York, including New York City. Shute replaces Wendell Shields, who resigned recently.

Dennis R. Williams has been named vice-president in charge of distribution of Encyclopaedia Britannica Films. Williams succeeds H. R. Lissack, vice-president of EBFilms for the past four years, who has resigned to go into private business for himself. David W. Ridgway was appointed operations manager for the company. William B. Sinclair, sales office manager, has been appointed assistant to the vice-president of distribution, while Eugene Hoya, until now sales statistician, will be chief order clerk.

President Fletcher also announces that EB Films has been selected by the Conservation Foundation and the New York Zoological Society to distribute their four new sound color motion pictures on soil conservation. The Conservation Foundation, founded recently under the directorship of Fairfield Osburn, had as one of its first projects the making of the four 16-mm sound color films, each 10 minutes, which make up "The Living Earth Series." The films, titled "The Birth of the Soil," "Arteries of Life," "This Vital Earth," and "Seeds of Destruction," are being released currently by EB Films. They will be sold by Encyclopaedia Britannica Films, Wilmette, Illinois, at $90 each reel, and will be available for rental from branch offices located at: 30 Huntington Avenue, Boston 16, Massachusetts; 450 West 56th Street, New York 19, New York; 207 South Green Street, Chicago 7, Illinois; 712 North Haskell Street, Dallas 1, Texas; 1640 East Mountain Street, Pasadena 7, California.

• • •

Latest motion pictures of the Antarctic and polar expeditions headed by Admiral Richard E. Byrd are to be released in 16-mm by United World Films, Inc. The hour-long film, "Discovery," won acclaim when released theatrically in 1947. Bookings are being accepted, for showing after September 1, by United World Films branch libraries—located at 105 East 106th Street, New York 25, New York; 6959 North Clark Street, Chicago 26, Illinois; 7355 Melrose Avenue, Hollywood 46, California. For additional information write United World Films, 445 Park Avenue, New York 22, New York.

• • •

Jacques Kopfstein, Astor Pictures Corporation vice-president, reports that the company's one-reel social science film, "The Boss Comes to Dinner," is proving popular wherever shown. It is based on Emily Post's best seller. The one-reel sound film is selling for $25.

• • •

The president of France, Vincent Auriol, at a recent private screening expressed high praise for the first two United Nations documentary film productions, "The Peoples' Charter" and "First Steps," according to the United Nations Paris Information Center. Auriol recommended the use of such motion pictures by the United Nations to reach the hearts of the people, and emphasized the necessity for convincing distributors of the importance of worldwide cinema release.

• • •

The latest 16-mm sound film catalogue is being distributed free upon request by National Cinema Service of 71 Dey Street, New York City.

• • •

"Play Championship Basketball," six-reel basketball training film produced by Association Films and the American Institute of Motion Pictures, and featuring Coach Hank Iba's two-time national championship Oklahoma A & M team, is being used extensively in Egypt, according to John Devine, Near East films officer of the U. S. Information Service. Devine recently gave a showing of the film for the benefit of the Turkish Olympic basketball team which was visiting Cairo on tour before leaving for the Olympic games in England.

• • •

One of Toronto's largest theaters, the 2,743-seat Uptown, a first-run Loew's unit, used 16-mm prints of its scheduled feature to keep the show going despite a stoppage of electrical power recently. The experiment was possible because the house has two power lines, one 550 volts and the other 120. Only the 550 volt, which operates the regular projectors, was cut off by the stoppage. The things fed by the 120 power line, such as lights, remained unaffected. The 16-mm machine, an Ampro Arc projector which operates on 120 volts, was installed by Sam Collis, acting general manager of Telephoto Industries, which has the Ampro agency. It was placed in the booth, for which the throw is 120 feet, and operated by a regular projectionist. So successful was this experiment that none of the patrons complained or even commented to members of the staff about having noticed a change in lighting or sound. The experiment lasted for three weeks.

• • •

Norman K. Doyle has returned to Dudley Pictures Corporation after an absence of two years. Doyle will be in charge of sales and distribution of the company's two series "This World of Ours" and "This Land of Ours." Negotiations are being completed between Dudley Pictures and Veloz and Yolanda for the production of a series of 13 one-reel shorts for the television market.

Dudley Pictures cameraman Ed Olsen sailed for Cherbourg and joined Tommie Braatelien in Brussels. The duo will photograph Belgium, Netherlands, Denmark, Sweden, Norway, France, Switzerland, Turkey, and the city of London. The project will take several months.

• • •

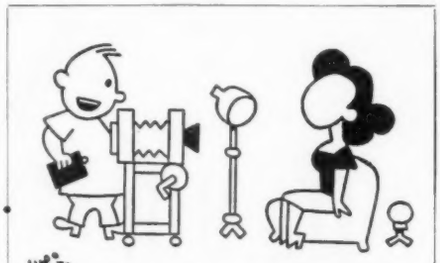
A new type of film base, adopted by Eastman Kodak Company for manufacture of much of its "safety" motion-picture film, was described before the recent national convention of the Society of Motion Picture Engineers in Santa Monica, California. Charles R. Fordyce, superintendent of manufacturing experiments at Kodak Park, the company's sensitized-product plant in Rochester, N. Y., told the Society's meeting that since early in 1946 Kodak has replaced acetate propionate safety film support with a new, improved "high acetyl" acetate type. Essentially, the new film is made by retaining chemical "acetyl groups" which in the earlier process were washed away. Commenting on the extensive laboratory test, Fordyce said that results with the new safety film show that: 1) Low shrinkage of the new safety base will keep the film free from "buckle" and the resulting in-and-out of focus images on the motion-picture screen. 2) The tensile strength, rigidity, and flexibility of the "high acetyl" film are more like nitrate film than earlier safety films. 3) Greater resistance to effects of moisture and humidity means less processing trouble as well as less film distortion. 4) Projection quality, which is better than earlier safety films, is equal to nitrate film in screen steadiness and appearance. New cements, manufactured especially for use with the new film, will also make satisfactory splices with the older types of safety film and with nitrate film, Fordyce said.

• • •

Development of super-speed X-ray motion pictures, opening fascinating new visual worlds to science, recently was disclosed to the American Physical Society in Washington, D. C. "This X-ray 'eye' can analyze the internal structure of rapidly moving objects and human organs," Dr. Charles M. Slack, director of research for the Westinghouse Lamp Division, said. "The new procedure brings to X-ray analysis the same advantages slow-motion movies bring to sports events," he added. Super-speed X-ray movies, developed in the Westinghouse Lamp Research Laboratories in Bloomfield, N. J., team up x-ray exposures of 10 millionths of a second and a shutterless camera shooting movies at 100 frames a second. "With exposures of such rapidity—2,000 times faster than a person blinks—we are able for the first time to make X-ray movies of speeding objects without blur," Dr. Slack reported to the Society. The X-ray exposures, repeated at one-hundredth of a second intervals, are recorded on a continuously moving strip of regular movie film.

• • •

The Distributor's Group, Atlanta, Georgia, is now shipping film prints in No. 300 Cellophane from three of its affiliated offices. The decision to seal the prints in this manner came after an experimental period during which a portion of the films shipped were so protected. When the films were returned, they were inspected, and it was found that the cellophane-protected films were in noticeably better condition.



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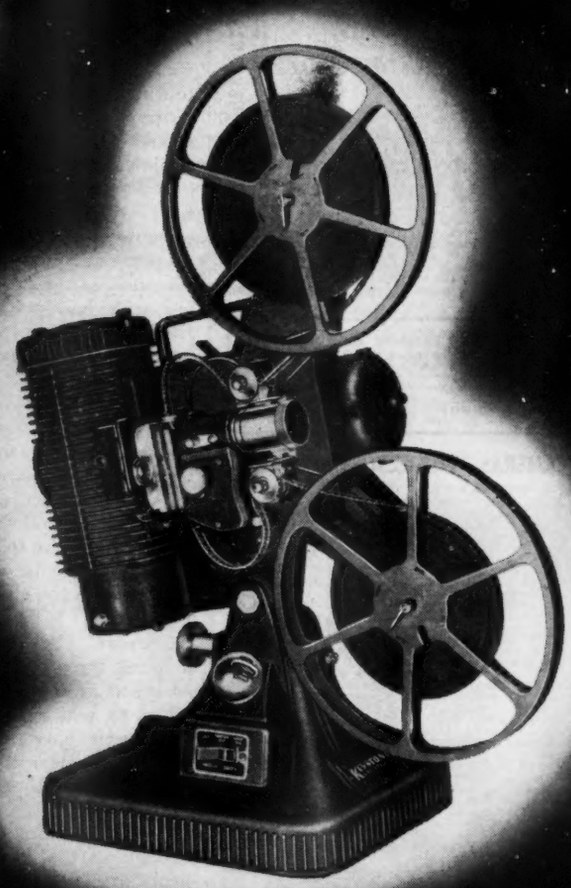

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Leica 3 C, Summitar F:2, Like New, Case.....310.00
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Showmanship

(*Continued from page* 117)

a "The End" title faded out to a blank leader a foot or so long.

After a reel of film has been shown, it should be placed in its can or humidor box; the empty reel should be taken from the feed spindle and placed on the take-up spindle, and the new film should be threaded on the machine. Avoid the annoying and patience-consuming habit of rewinding films between the showing of reels. Save rewinding until after your guests leave.

Whether you rewind on the projector or on the rewind board, it is a good idea to run the film through a clean soft cloth or a lambs wool pad to remove dust and particles of emulsion. This will insure a clean film for the next showing (See illustration 5). There also are good commercial mechanical film cleaners available—some of which can be mounted on the projector. With such accessories, the film is cleaned automatically between the time it comes from the projector gate and the time it is wound onto the take-up reel.

When you plan a movie presentation for an evening, you owe it to your guests to have everything planned beforehand. Just as you wouldn't waste half a morning of your auto-touring guests' time while you checked tires, battery, gas, oil, and windshield, no more should you waste your cine audience's time while you set up projector, screen, and seats.

Have your projector set up, cleaned, oiled; have your screen set up and projector-to-screen distance set so the screen image is of proper size. Have your first reel of film threaded on the projector and have succeeding reels handy for a quick change-over. Have a spare projection lamp immediately at hand, and have room lights controlled, if possible, at the projector. Do not mix black-and-white and color reels in the same program. If it is necessary to show both during the same evening, show the black-and-white first, and then follow with the color. By the same reasoning, if you have occasion to show sound movies and silent movies on the same program, be sure to lead with the silent.

A good spot in which to place the projector (when showing pictures in the average living room) is behind, or at one end of, a davenport. The davenport usually accommodates three or four guests; chairs can be arranged around the davenport, or in front of it, to seat several more viewers. Most davenports have table lamps by them or floor lamps near them; Such lamps can be used as room light and can be controlled by the operator.

The projector should be located high enough so that the light beam clears the heads of the audience. The screen should be so placed that its lower edge will be about on a level with the eyes of the audience. The quality of the screen, too, is of prime importance in good projection, and has much to do in producing the desired result: crystal clear, sharply defined, and brilliantly lighted pictures that do justice to the color and depth that the camera has recorded. For home projection, many amateurs prefer a glass beaded screen. Of course, pictures *can* be projected on a light colored wall, on a sheet, or other makeshift screen, but such screens tend to absorb so much of the illumination that the finest of films lose much of their beauty when so projected.

If you are fortunate enough to have a living room and a dining room that are connected by a door with glass enclosures, you can place your screen in the living room and your projector in the dining room and project through the glass of the door—thus cutting off the projector noise and stray projector light from your audience.

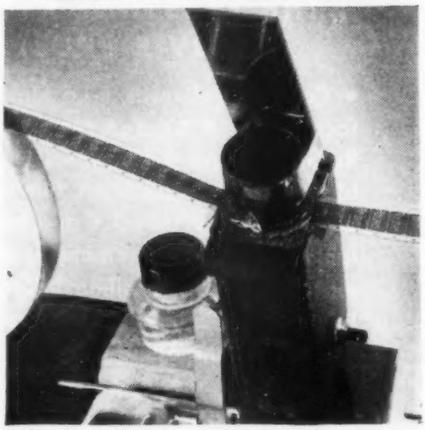
Since I play a musical accompaniment to my films, I place my record player (or dual turntable, as the case may be) near the projector (see illustration 6), and set up my screen in front of the radio (through which the records are played).

Until you use phonograph records as background music or mood music for your films, you can hardly realize how much such music adds to your films. Just in passing, I should like to mention half a dozen of the records that I use as background music. When showing babies, I like to play "Music Box" by Laidow; for children and picnics you can't go wrong with "Dance of the Hours" by Ponchielli; for the family album type of scene try Coates' "Mayfair" and for sports subjects your audience will enjoy Coates' "Knightsbridge March." For scenes showing flowers there are few pieces better than Strauss' "Waltz of the Flowers" and for scenics Coates' "By the Tamarisk."

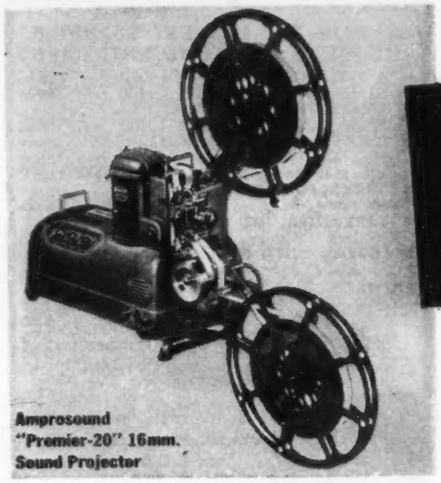
Many musical passages are interchangeable for different film subjects. For instance, "Mayfair" goes well with fishing and vacation reels, and "Waltz of the Flowers" is equally suitable for waterfall scenes.

Home movie shows can be a great deal of fun. Just a bit of system, forethought, and consideration for your audiences will make your pictures much more interesting . . . and your guests will go home boasting to others of your qualities as a host, and of your cine showmanship.—

IMAGE RECTIFIER FOR VIEWER



Difficulty often is experienced in attempting to read movie titles when using editor-viewers of the lower priced class. This is due to the reversed image when the film is viewed from the emulsion side as it is unwound from the reel. Placing a mirror at an angle above the viewer, as shown in the illustration, will rectify the image and permit easy reading. The mirror need not be placed at the usual 45° angle. In fact, less divergence from the perpendicular will enable the observer to use either the mirror or the viewer directly without materially changing his position.—*Kenneth A. Wagner, Cheboygan, Mich.*



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It is rated conservatively as being 10 times faster than any motion picture camera previously made. It does away with the shutter which in most motion picture cameras and projectors shuts out the light for a fraction of a second while the film moves from one frame to the next.

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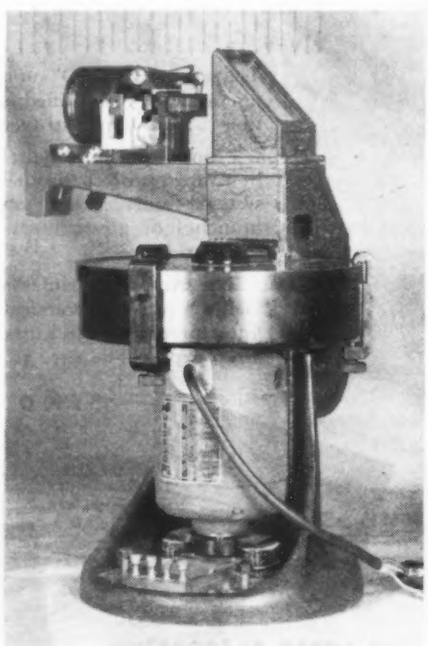

Speed of this camera allows it to slow a 115,000 second flash to several minutes.

successive strips, each line of light, or exposure, being so thin that it would not be wide enough to be seen if the film were standing still. But the film is moving about 400 feet a second, which is accomplished by placing a single turn of film on the inside of a shallow rotating drum where it is held in position by centrifugal force 16,000 times gravity.

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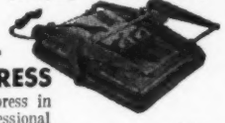

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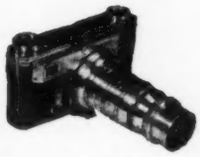

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CAMERA CLUBS

Let's Get Acquainted

A desire to get acquainted with other clubs and clubbers everywhere, and a real interest in obtaining information on club conduct have been expressed by a couple of new outfits which would appreciate any correspondence you see fit to send them. Newly-reorganized, the *Flint Lensmen* are particularly interested in seeing a few club bulletins. their secretary, Paul Petro, can be addressed in care of the club at 201 E. First St., Flint 3, Mich.

The *Fox Valley Amateur Movie Club*, just recently organized, has members residing in Yorkville, Sandwich, Oswego, Montgomery, Plano, Newark, and Millington, Ill. Secretary is Mrs. Ilah Nelson, 19 E. Dearborn St., Plano, Ill. (This group should be worked into the league of active movie clubs in the Northern Illinois-Southern Wisconsin area. Look into it, some of you.)

A Nice Gesture

Atlanta Camera Club's president J. Hixon Kinsella made a good move not long ago, when a couple of Negro boys applied for registration in the club's justly-famed photographic instruction class. Hix replied to them that if they could get together a class of ten members he'd see to it that the course was duplicated at the Colored Y.M.C.A. in Atlanta. Last we heard, 18 had signed up to learn more about their hobby.

Berks Members Guests of Philadelphia School

On a recent Sunday afternoon, some 50 members of *Berks Camera Club* (Reading, Pa.) took a chartered bus to the Yawn School of Photography in Philadelphia. Upon arriving they were escorted by student guides through the school's laboratory and then were welcomed by Howard Yawn during a session in the auditorium. Next item on the program was a color-shooting session in which the *Berks* folks had the enjoyable experience of photographing two lovely models—one of them the Reading Bi-Centennial Queen, who had accompanied them on the trip. After adjourning for a hearty dinner, the visitors returned to the school to find that their color film had been processed, whereupon Mr. Yawn made color prints by the Printon and Dye Transfer processes, explaining each routine thoroughly.

After viewing all of the color transparencies which had been shot during the afternoon, the happy tourists piled into the bus again at 10 o'clock at night for the ride home. But that's not all, either, The following night they saw themselves over television station WFIL, moves having been made during the Sunday visit. We congratulate everybody concerned for having put together one of the finest projects in which a camera club ever participated.

Buffalo Club Wins Acclaim for Demonstration Night

When *Science Museum Camera Club* (Buffalo, N.Y.) puts on a demonstration night, nothing is left out. Members' eyes were made to pop out on such an occasion recently, when they got to meeting and found no less than seven of their colleagues presiding at individual exhibits. Included in the list of subjects demonstrated by member-specialists for the edification of everybody were lighting, Mediabrome print control, negative retouching, hand-coloring with oils, dry-mounting, slide-binding, and toning. Everybody present went away from the gathering knowing something—in some cases, quite a bit—more about our many-faceted hobby.

Color Slides—the Equalizer

The members of *California Camera Club* have come up with a somewhat startling and logical analysis wherein they conclude that the color slide competition, as such, is the great equalizer among photographic contests. The foibles of entrants and judges in black-and-white print competitions, say they, are automatically eliminated when slides are up for rating. Among the points discussed in this connection are the following:

1. All pictures are projected the same size, for all practical purposes. Billboard-size prints have no place here.
2. Judges always are in the "best spot" for viewing all entries. No arguing about light-boxes or carping about reflections or room light.
3. The paper-surface argument is eliminated. No more cracks like "I'd like to see it on glossy," or "Why not try this one on textured paper?"
4. Negative size blowup problems, fine-grain development, and such are out the window.

In brief, the Californians build quite a case for their conviction that one prime reason for the phenomenal growth of interest in color competition is that it cuts everybody down to size. Your witness, counselor!

French Amateurs Hold 7th Annual Convention

The *Federation of Amateur Photographers of Bourgogne*, which includes camera clubs in Auxerre, Dijon, Le Creusot, Chalons a Saone, and Monteau les Mines, held their seventh annual convention June 5 and 6, in Auxerre.

Popular Photography — H. Roesler

"Must be a revenuer . . . . said he was interested in stills!"

In connection with the conclave, a print competition was held, and entries were forwarded for judging in Paris by the Societe Francaise de Photographie. Correspondence with the *Federation* can be addressed to Mons. J. Messager, president of the Photo Club Auxerrois, 20 Quai de la Republique, Auxerre, France.

Hawthorne Shows Slides During Lunch Hours at W. E.

Sponsored by Western Electric Company, the *Hawthorne Camera Club*, in Chicago, recently concluded a series of semi-weekly noon-hour color slide programs. Presented in a large conference room of the enormous Hawthorne plant where telephones and allied equipment are manufactured, each program lasted a half hour, affording interested spectators adequate time to eat lunch before or after the show. Purpose of the slide showings, in addition to their entertainment and recreational value, was to let members and friends of the club see each others work and profit by mistakes.

Hawthorne is one of the largest camera clubs, having a membership of over 600 still and motion picture makers. Correspondence concerning the club can be addressed to its president, Albert F. Rus, Hawthorne Works, Western Electric Company, Chicago, Ill.

Book More Print Exchanges With Camera Clubs Abroad

Under PSA auspices, several more print salons have been shipped to the States from camera clubs in distant parts of the world. As we go to press, exchanges are being made with the *Club of Gujarat Pictorialists* of Ahmedabad, India; *Club Fotografico de Cuba*, Havana; and an Australian group which is sending along 150 prize-winning prints from the Australasian Photo-Review competition.

General secretary of the PSA International Portfolio Exhibits is Sylvia D. Sminkey, whose address is 1626 Juneway Terrace, Chicago 26, Ill.

Box Camera Salon in the Islands

More than the expected interest was stirred up when a Hawaiian Box Camera Salon was put on this spring. The affair reached such proportions that Jack Cannon, Western editor of the PSA Journal, went out to assist in the judging, and the prize-winning prints were scheduled for showing during July at the convention of *Camera Club Council of Hawaii*. First award was given to an artistic study of an elderly man on the beach, the print being the work of Milton Suzukawa of the *Nuuanu YMCA Camera Club*.

We Hear . . .

THAT at the request of *Worcestershire Camera Club*, in England, *Worcester* (Mass.) *Photo Clan* sent a print show overseas for inclusion in the Britishers' International Salon this year. Now, as scheduled, the *Worcestershire* group has sent its own show over here for exhibit by the New Englanders, and an interesting comparison between the work of the two Worcester aggregations is thus afforded.

Matter of fact, once this thing gets under way there'll be no stopping it. Now comes word that Marie Henne, queen of the Reading, Pa., Bicentennial, is to hop the ocean

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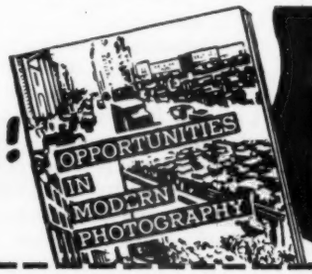

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for Reading, England, and bring the mayor of the English city back for a visit among the Pennsylvanians.

Joliet Camera Club members did valuable service in convincing their city fathers that there was little or no merit in a photographers' ordinance. Professional Photographers' Guild had tried hard to get the thing put through, and Joliet amateurs are still on the lookout for further action from that quarter. Seems too bad this sort of thing has to come up, when in most localities the professionals and the amateurs get along so well.

We're tempted to move to Alameda, Calif., not only on account of the climate and the swell bunch of photographic amateurs in that vicinity, but—and this is really important—because *Alameda Photographic Society* runs notices in its bulletin to the effect that baby sitters can be had by contacting club personnel. Be nice to get out for an evening once again, wouldn't it, parents?

Second annual salon held by *Evanston* (Ill.) *Camera Club* is of a stature which is indicative of the progress this hard-working bunch has made since it got going. Accepted prints graced the walls of the local YMCA for a week in June.

Up in Nashua, N.H., the *Nashua Camera Club* is thriving after its first year of existence. Club officials get the news to members in the form of 5x7 prints bearing photographed typewritten messages. They fold the print once, which renders it easy to get into a normal-size envelope.

Warren Hale, capable erstwhile president of *New Britain* (Conn.) *Camera Club*, has swapped jobs with the former secretary and treasurer, Fred Engel. Both boys would seem to be gluttons for punishment—but, seriously, the move illustrates how a good worker can do a good job in any capacity.

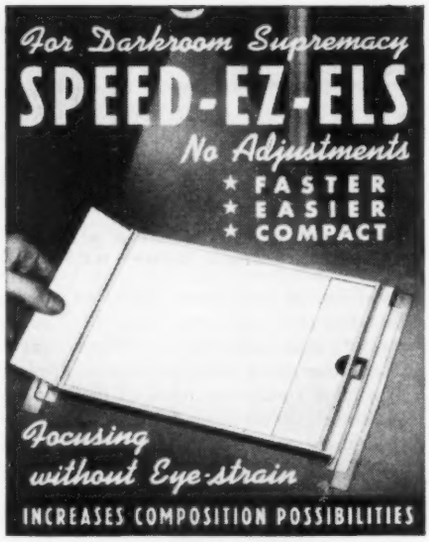
Congratulations to *Oakland* (Calif.) *Camera Club* on its 14th Birthday Dinner and print show. Manufacturers and local dealers kicked in with a lot of highly desirable merchandise prizes for the print show.

Lot of anniversaries this month. *Everett* (Mass.) *Camera Club* has completed ten productive years, having started with six hardy souls in May of 1938.

Clement Gelineau has been chosen to lead *Burlington* (Vt.) *Camera Club* for the next year. Salon director of the club now is Dr. Herbert Durfee, and you can address him at 347 South Union St., Burlington, Vt.

An interesting one-man show composed of the photographic work of Roy Ragland was hung immediately after the renovation of the South Side Community Art Center in Chicago. Roy is an active and an accomplished photographer, a native Chicagoan, and the Negro member of the Chicago Area Salon Committee in 1946 and 1947. We wish him even greater success.

Well, that's all for now. In a way we'll be glad when these sunny weekends are over. So far, Memorial Day has been the worst. Family picnic in the woods, and we all got so engrossed in making a picnic-table picture look unposed that in the midst of it the three-year old lit out for the forest unobserved. Much frantic calling and tripping over roots and into sloughs while we all searched for him. The payoff: No picture—and we found him safely asleep on the back seat of the car? Wondering about a ball and chain for Labor Day.—*Whit Hillyer.*



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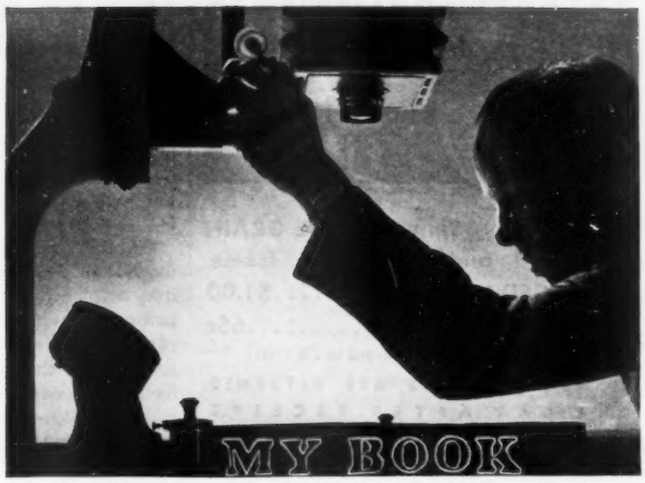
A wryly humorous self-portrait identifies this volume as belonging to Roland Wolfe. Delayed-action release took the picture.



Combination of portrait and hobby is the theme of plate for photographic reference volume, made by owner H. P. Chipman.

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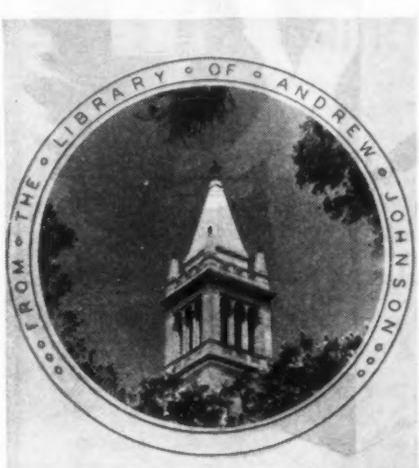
TO THE long list of items personalized by photographs—Christmas and birthday cards, personal cards, stamps, and stationery—add another that you will want to try—photographic bookplates.

For a few years it seemed as though bookplates had run the gamut of design and were at a standstill, but enterprising amateurs have opened a wider field by producing them photographically. Montages, tabletops, portraits all have found their way into book covers, where once only expensive woodcuts and engraved type was acceptable. Your books, too, can be improved by bookplates, and your picture inside a cover may even inspire a friend to return a borrowed volume.



Dignity, in the form of a favorite college building, is expressed by this bookplate made by Wolfe as described in the text.

Conventional bookplate subjects are unlimited in scope, and the maker easily can design one which expresses some particular characteristic of himself. It may indicate his profession, his hobby, his achievements, or merely some general design that appeals to him. Books, bookshelves, candles in wax-encrusted holders, ancient oil lamps—these and other designs of a bookish nature are favored. Landscapes and architectural studies also make suitable designs.

Like any well-planned print, the photographic bookplate should begin with a rough sketch as an indication of general layout. Revising and rearranging this sketch will save you much wasted labor and provide a clearer picture of the finished print. Select the subject matter carefully, with an attempt to express some trait or characteristic of the book owner, so that the plate becomes personalized; it will be doubly appreciated. Lacking some personal distinction to represent, a conventional view from any attractive print will serve quite well.

In planning the title, try to make it brief and simple and in keeping with the over-all layout harmony. For years the words "Ex Libris," Latin for "from the library of," were the one and only standard for bookplates, but more recently it has become fashionable to use literary expressions. Phrases such as "John Smith . . . His Book," "My Book," and "This Book Belongs To" are examples of some popular titles. The name of the book owner, of course, must also appear on the bookplate.

Having decided on both subject and title, the next problem is to combine the two. If your design is simple enough to get both parts in a single shot, you have little to worry about, but it's not often possible to do this so easily. The usual approach is to make a separate negative for both the picture and the title; the print can be obtained either by combining the negatives in a single exposure or by double printing. Still another possibility is to put the title on the print by hand and then make a copy negative. No special equipment is necessary, only a pen or brush, but it does require some facility in

Collage by Wolfe uses a tabletop window, photographic cut-out, and hand lettering. Tone was flashed in using enlarger light.

(*Continued on page* 169)

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Use the Beach for a Background

(*Continued from page* 66)

of struggle in the darkroom, and that pile of discarded negatives. Remember, no matter what the background, it *must* be subordinate, and bear a sensible relationship to the design of the picture.

Another problem confronting us in working out of doors is the horizon. The skyline may be placed either quite high or low in the print, but it must never pass through the center of the print. A skyline cutting into the head or throat of the subject will give a feeling of decapitation, and if sufficient space is not left above the head, your print will have a cramped appearance. The placement of the skyline is especially important if it is a hard, clear line. If the horizon is more or less hazy and diffused it becomes more subordinate, and consequently of less importance. The position of the skyline is primarily determined by the camera angle. For the most part, with full-figure shots I prefer to work from rather a low camera position. Not only does it give a good placement to the horizon, but it also tends to add grace to the figure. I seldom use a waist-level camera height, unless the model is standing on somewhat of a rise.

We now come to the important subject of depth of field in regard to our background. In certain instances where the background is rather close and represents something other than a mere backdrop, critical sharpness may be essential. For the most part a slight softening will not be objectionable, but will rather add emphasis to the figure, and added subordination to the background. Note that I say *slight* softening. Never permit your background to be extremely fuzzy, for it will only emphasize itself.

It usually is necessary to use filters in order to achieve the desired tonal relationship between the background (especially sky and water) and the subject. My set of filters consists of three: a medium yellow, a deep yellow, and a light red. For the most part, I prefer the medium yellow, which gives a very nice tonal balance. Deeper filters, such as the red, give an overdramatic darkening to the sky, which is not suitable for most subject matter. Occasionally, very beautiful high-key effects may be obtained on slightly hazy days without the use of a filter.

Natural light is much more interesting to work with than artificial light, and it possesses a beautiful quality never found in the studio. Out of doors the photographer is not confronted with all the elaborate paraphernalia of modern lighting equipment. However, there is almost as much danger of bad lighting with natural light as there is indoors with artificial illumination. Sunlight varies in several ways: in angle, in intensity, and in contrast, and it constantly is changed by the time of the day, by the season, and by weather conditions. The early morning and the late afternoon are the best times to shoot from the standpoint of both angle and contrast. At these times, the low angle of the sun gives more horizontal illumination to the subject. Its rays are filtered and diffused by the layers of haze which cling to the earth's surface, giving a softer quality, and removing much of the harsh blue and ultraviolet rays. At noon, the sun is high in the sky, giving an almost direct overhead light to the subject which results in awkward illumination, hard, short shadows, and an excessive amount of ultraviolet light. We are all familiar with the typical high-noon snapshot. It is bad from both the standpoint of angle and contrast. It may be possible to correct the contrast, but not the bad light angle.

The angle of light is controlled solely by the choice of the time of day, but contrast can be controlled by the judicious use of flash or reflectors. Choice of location also will have a bearing on our light contrast. For

Popular Photography — Lynda Greer

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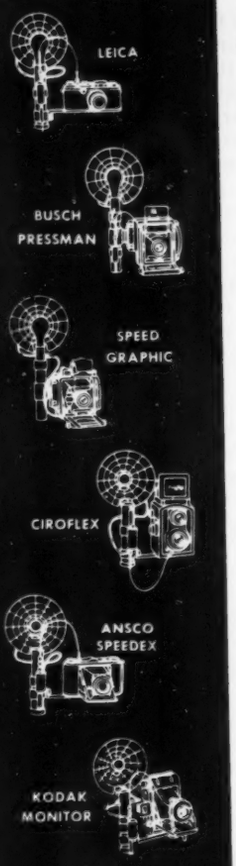

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- ✓ Humorous shots
- ✓ Zoo animals
- ✓ Rodeos
- ✓ Antiques
- ✓ Old, rare coins
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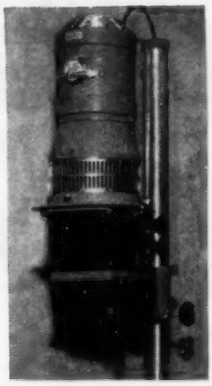

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instance, if working at the beach, it may not be necessary to use any reflectors at all, for the sand and the water form natural ones which will help fill in any shadows on the subject.

Under most conditions the light contrast on the subject will be much higher than is desirable, and it is essential to have some method of controlling the contrast, and reducing it to the desired ratio. The contrast between the light area and the shadow area may vary from a ratio of 1 to 10, to possibly 1 to 5. Under normal conditions on a bright sunny day the ratio will be around 1 to 8, which is altogether too high. The desired contrast should be 1 to 4, or even less.

Flashbulbs are a useful method of controlling light contrast. They should be used simply as an adjunct to the main light source, and should *not* be a factor to consider in determining the exposure. The flashbulb should be held sufficiently distant from the subject so its intensity does not equal that of the sun.

The amount of flash required to fill in the shadows will be determined by the light contrast. The following table gives suggested distances for varying light contrasts. It is based upon using Wabash Press 25, or G-E No. 5 flashbulbs in a standard reflector for midget bulbs. At these recommended distances the contrast will be reduced to a ratio of slightly less than 1 to 4.

Contrast Ratio	Distance of Flash from Subject
1 to 10	12 feet
1 to 8	14 feet
1 to 6	16 feet

These figures must not be taken as a hard and fast rule, but they will serve as a guide to work by under normal conditions.

Usually, however, I find that I can dispense with flash entirely, and get an adequate amount of fill-in from a tinfoil reflector measuring thirty by forty inches. This can serve to cut down the contrast between the light area and shadow area to a ratio of about 1 to 4, or less. My exposure is then based upon a reading taken from the light area of the subject, and my negatives are developed by inspection to a gamma of about .85, or to the recommended normal time for most developers.

At this point, I might offer a word of explanation for my method in controlling light contrast. Many outdoor photographers reduce the contrast on their negatives by manipulation of overexposure and underdevelopment. This type of control, however, has the danger of degrading the delicate and brilliant skin tone gradations which I demand in my prints. By keeping my contrast ratio between the light area and the shadow area sufficiently low and controlled, I am able to gauge my exposure so that I can record the subtle halftones of the light area, which are more important and much more difficult to register than the shadow detail. This method will tend to give a sparkle and brilliance to the print which cannot be achieved by any other procedure.

The prime requisite for success in shooting outdoor pictures such as we are discussing is that both the photographer and the model enjoy themselves. Often, the photographer becomes so engrossed in calculations of exposure, film speeds, filters, and what have you, that he leaves his unfortunate model standing around wondering what to do with her hands and feet, and becoming more bored by the minute. If your model is the girl you saw on the beach, or the one across the street, she will have a natural interest and zest for what she is doing.

The problems of directing the model outdoors are somewhat different from those encountered in the studio. The posing must be natural and spontaneous and, above all, graceful. The more affected pose that is sometimes permissible in the studio is entirely out of place in the open. The success of the outing depends largely upon the natural ability of the model, and in choosing my model one of the first things I look for is a certain gracefulness, and an ease and co-ordination of movement. The photographer will find it necessary to suggest the type of pose he wants, but the natural grace of the subject often will determine the success of the picture. It is the photographer's job to make the slight corrections necessary to avoid distortion and awkward angles.

Above all things, keep your model moving. Don't let your model's interest and enthusiasm wane by letting her play second fiddle to your light meter, and *don't* work her too long. Remember that she is the center of interest as far as your picture is concerned, and keep her feeling that way. This attitude will make her ignore the fact that her hair is getting splashed by a wave, or blown in the wind, and her new playsuit is mussed. A further reward will be your model's full co-operation and a number of good pictures, sparkling with fun and exuberance. A few simple props such as a beach ball or towel are often a help in getting things started for they give the model something to do and may well be the making of the picture.

A pose such as this can be attractive, particularly when photographed from a low angle, but take care in positioning your subject lest the model be uncomfortable

As a last word of advice, take along plenty of film, shoot as fast as possible, and shoot it all if you like. You may end up with several identical poses, but one will have that indefinable expression which creates the outstanding print. On the whole, I think that you will find, as I have, that a session of this kind is one of the most enjoyable to be had in photography, and it "pays off" in good pictures.—

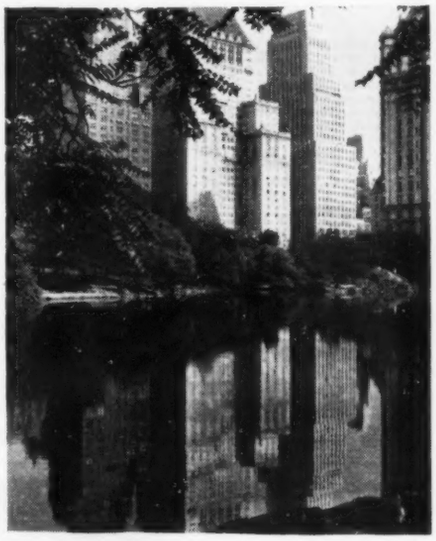
Reflections

(*Continued from page* 61)

is interested only in the displays or in an occasional glance at his own face reflected in a mirror behind the display.

To shoot this picture I pointed my camera at the window frame. People looked over my shoulder and shook their heads at the apparent lunatic who was taking pictures in an empty window.

When you try to take pictures of this kind, be sure that the reflecting window pane is in shadow and that the sunny side of the street is caught in your composition. In order to get an over-all sharpness in mirrored views you have to focus on the distant image (al-



A city landscape gains emphasis and attraction by facing it with a reflection which effectively duplicates the subject.

most at infinity) in spite of the fact that the window surface is only three to five feet in front of you. And to achieve sharpness in the foreground framework of the window, it is necessary to stop down the lens so far as light conditions permit. In this picture the two worlds of reality and of reflection are separated distinctly by the window frames.

The photographer must remember this problem of point of focus when making any sort of reflection shot. It matters not whether his subject is mirrored in a lily pond, a Christmas tree ornament, a crystal ball, a window, or even a hub cap—the formula remains the same. The focus is not on the object as it appears in the reflection, but rather at a point in the distance equal to the camera-to-mirror distance *plus* the mirror-to-object distance. This problem is simplified when using a groundglass camera, for all one has to do is make sure the reflected image is sharp and clear as viewed, but if your camera has a distance scale and no groundglass, you will have to add the two distances involved mentally to find the correct setting.

This matter of focusing is most critical when relatively short distances are involved. Thus, if you wanted to photograph the reflected image of a subject standing six feet from the mirror, and the camera was set up three feet from the mirror, the focusing scale would have to be set at nine feet, as explained above. In the case of distant objects reflected

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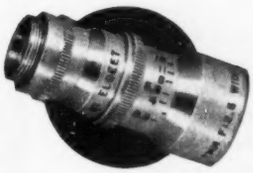

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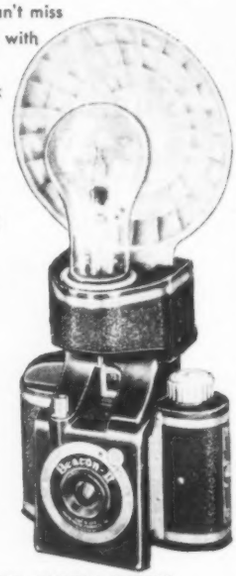

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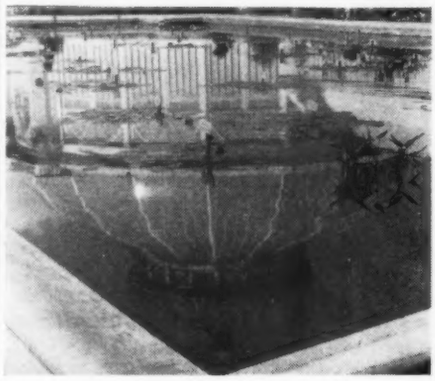
in a pool of water or a plate glass window, the camera is focused at or near infinity, just as if you were photographing the objects themselves.

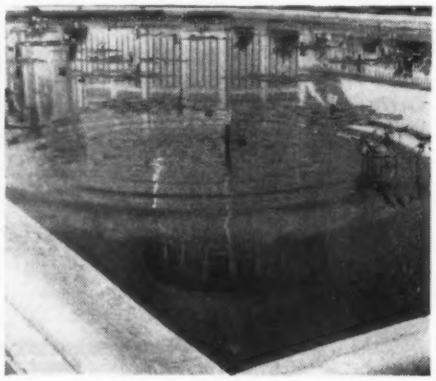
There are instances when reflections produce a problem rather than a pleasing picture. Such is the case when the commercial photographer gets an assignment to take a picture of a window display. Then he has to



Like the tower of a city buried under the sea, the cupola of the Bronx Botanical Garden in New York is seen in a pool.

work at night and protect the display by black curtains in order to avoid any confusing reflections. How fortunate, however, is the photographer who can enjoy his own whims. He might not be interested in a shoemaker's display, nor would he like to take a picture of a Byzantine church or dull apartment house. But the combination of both in a reflection could be extremely intriguing.

Convex mirrors show a much wider field of view than plain ones. This is the reason why they often are used as a safety device



You can make your water reflection shots more interesting by tossing a stone into the pool, and thus distorting the images.

to control traffic. When the Eighth Army liberated France, they discovered convex mirrors affixed to the walls at intersections all along the Riviera. Their purpose was to warn motorists of oncoming cars around the corner. Just for the record I took a picture of one of these French traffic mirrors. Back home I discovered, under the enlarger, that here was a reflection shot that started a new trend in my endeavors. I liked the distortion in the image. This humble village street without much interest in itself takes on a haunted look and a note of wit through some details. Inside the mirrored image, the opposite street mirror appears and in it the

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Leica, 50mm. Summar f2	Screw-In	5	1.75
Leica, 50mm. Summitar f2	Screw-In	6	2.50
Leica, 50mm. Xenon f1.5	Screw-In	6	2.25
Mercury II, Buccaneer	Screw-In	5	1.75
National Graflex I, II	Slip-On	5	1.50
Retina I, II	Screw-In	5	1.75
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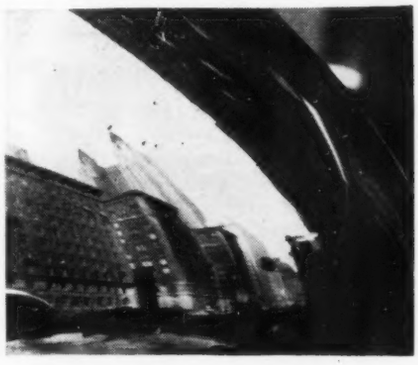
photographer aiming his camera at our mirror.

In spite of its unconventional motif, this theme is not new. Jan van Eyck, in his famous painting of Jan Arnolsini and his wife, rendered the interior of a home with meticulous care, including a convex mirror on the wall. Within this mirror he portrayed in a miniature view the fourth wall of this interior, which could not have been included otherwise.



Neugass's camera captures the Waldorf Astoria hotel, New York City, reflected in the shiny headlight of a Rolls Royce.

Once your mind is set on reflections and your eyes trained to see them, there is no end to the new world of your own you can build. A small puddle left on the sidewalk after rainfall is no longer just a pool of dirty water, but a mirror for beauty. In fact, any shiny surface, be it a toaster reflecting a breakfast table, the colored glass balls of a Christmas tree, silver globes in a garden, or chromium containers in a barber shop, will be found to mirror interesting and exciting pictures of an ever-changing variety. And once you discover the appeal of distortions, you may even prefer those convex mirrors and globes to flat reflecting surfaces.

I enjoy looking at a newly waxed car with its curved surfaces, be it a late or early model. But my eyes see neither the make nor the model; they do not look at the surface but into it. There they find the universe, even in a fender. The shiny smoothness vanishes and reveals an enchanting image of Park Avenue, Grand Central, or the Waldorf. Here they appear, freed from reality, curiously distorted but enhanced.

Like Alice, you have a new and fascinating world awaiting you if you will only "step into the looking-glass" with your camera and explore this land of fantasy for new and interesting pictures. Try it some day, and you'll surely come back home with a batch of prize negatives.—

PHOTOGRAPHERS FORM NEW ORGANIZATION

Seven well known photographers have formed their own photo marketing organization, Scope, at 302 East 41st Street, New York, N.Y. Their aim is to provide highly individualized representation and build closer relations between photographer and editor.

Director of the new organization is Robert Fuhring, formerly president and general manager of Freelance Photographers Guild. Charles Reiche will be in charge of the processing laboratories, to maintain the high standards set for the group.—

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The Magazines

(*Continued from page* 16)

among the local ladies of the evening until he found a really beautiful girl. Her commercial price was five pesos, so the photographer handsomely offered twenty, but it was no dice. She wouldn't pose. Thirty? No. Fifty? No. Seventy-five? No. The puzzled photographer finally asked her why not. "Mi madre no like," she said. "Think it naughty."

* * *

A rice paper *billet doux* from Tokyo informs us that the ASMP has power stretching tightly over the sea.

For more than six months, HORACE BRISTOL had been writing, cabling, and praying to a certain manufacturer of photographic equipment. All the poor boy wanted to know was why, having paid $800 already, he had received nothing, not even a penny post card in return. His letters were plaintive but polite, his cables only asked what in the world had happened to his equipment. Nothing but a bleak silence was obtained.

Freddie Maura

Leonard McCombe, who takes pictures for "Life" magazine, may make on-the-job magazine photographers just a wee bit envious—as he relaxes while on vacation in Nassau, in the Bahamas. His siesta is being slightly interrupted by camera-curious Deborah Deutschman, daughter of Mr. and Mrs. Paul Deutschman, New York.

Finally he cabled that the situation seemed to have got a little out of hand and he was going to place the matter in the hands of the ASMP attorney. The next day he was awakened by the cable office. The manufacturer hastened to calm his fears, explaining that a letter was following immediately. Since former letters and cables had not even elicited a murmur, Bristol reports that the ASMP is to be congratulated on the quick service it gives. [*Editor's Note:* Adv.].

* * *

And on the homefront, proving we handle all types of dilemmas, a covey of poor souls wandering in Central Park, cold and thirsty, appealed to our office for FRITZ HENLE's address. He invited the group to a cocktail party but somehow, an address which led them approximately to the seal pond in the Zoo, got written by mistake on the invitation.

* * *

Needle in a Haystack. TOM MCCAHILL, one of the newer members, had need of two fresh, clean-cut, simple looking girls to pose as inspecting tourists. He needed them to add continuity to a story he was doing for *Parade* on Lucky Baldwin's once fabulous jungle estate. "Sounds simple especially out here in Hollywood," he says, "but it turned out to be a major p oblem.

"There are plenty of model agencies in Hollywood, and—brother—what models. Except for the shade of hair, all looked alike. In one of the larger agencies when I said I was looking for a couple of typical American well-scrubbed kids who could pose and not be lens louses, I was handed a thick book, all 8x10 glossies, and all nudes. After a thorough examination, I agreed they all looked well-scrubbed, but they weren't what I had in mind at the moment. I repeated I didn't want any Hollywood glamour puss with a sky-rocketing hair-do. The manager eyed me as if I was a straight-jacket case. 'No glamour?' he blustered, 'we never had a request like that before.'

Tony Linck, home after a year on the Continent, provides us with this veddy cosmopolitan shot of himself, two gondolas, and an unidentified Venetian canal.

"The next day, on the point of hiring two Hollywood typicals in the desperate hope they would muss up satisfactorily, I spied some 11x14's of really nice looking gals in a camera shop. Turned out to be the manager had been the photographer and the models were co-eds from UCLA. Some time later, when I finally convinced the guy I wasn't Jack the Ripper, he supplied me with a long list of college girls who had varying degrees of modeling experience. I got two swell kids and saved the day. But it was like looking for a needle in a haystack."

* * *

On Display: The Museum of Modern Art housed the photographic show, "In and Out of Focus," through July 11th. Eliot Elisofon's show on the Art of Egypt was on display at the Metropolitan Museum of Art. FRITZ HENLE showed his series of photographs on Hawaii at the Museum of Natural History in May.

* * *

Frankly, we think RONNY JAQUES has been

talking to the Little People, but he swears this one is true. Following a stag hunt outside of Dublin, his picture sequence was called to a udden halt by the disappearance of the antlered quarry.

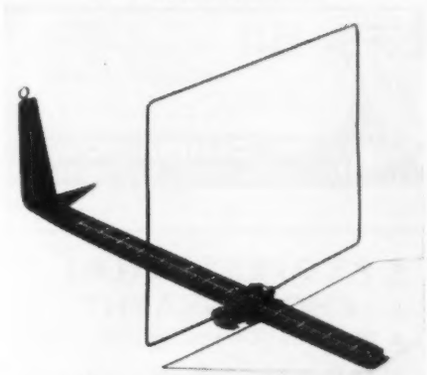
After an extensive search the animal was found inside a local pub with one cloven hoof on the rail. The hunters, good Irishmen all, realized this was sacred territory, and called off the whole shooting match. Natch.

* * *

FRITZ HENLE of the misplaced cocktail party found himself anything but misplaced in the Virgin Islands. Newly discovered as a mecca for tourists, the Islands he found to be as beautiful as any place he had ever seen, although as yet there are few accommodations for travelers. The climate is lovely, warm with a cool breeze from the Trades, and the atmosphere Fritz found especially invigorating—no racial prejudices.

Fritz was followed there by ELIOT ELISOFON, who has been unwittingly tailing him all over the world. In December, when Elisofon went to Hawaii, Henle just left. In January when he went to Nassau, Henle just left. In February he hit the Virgin Islands just as Henle bowed out. Elisofon has a challenge for Mr. H.: *his* next trip is to the Easter Islands.

VIEW FINDER FOR VIEW CAMERAS



Many photographers who use 5x7, 8x10 or larger cameras probably have had the experience of setting up a large view camera only to find that the camera must be moved several feet forward or backward to cover the desired angle of view. This may prove very awkward at times, especially when working in an auditorium or hall where the camera must be set up between rows of seats. The view finder illustrated may prove helpful in locating a camera position previous to viewing on the groundglass.

The finder consists of a wire frame equal in size to the picture area of the camera used. This may be made from a discarded coat hanger. The frame slides back and forth on a ruler or stick scaled in inches. A carpenter's trammel point support was found useful to hold the wire frame to the ruler.

To use the viewfinder, simply set the frame at a position on the ruler equal to the focal length of the lens to be used. By sighting through the screweye with the frame at the previous selected position, the photographer will be able to determine the proper camera position before erecting his tripod.—*Ron Nelson, London, Ontario, Canada.*

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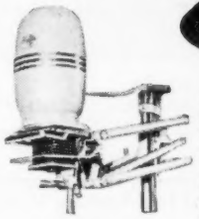

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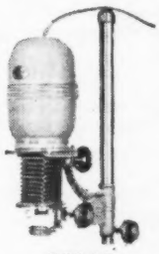

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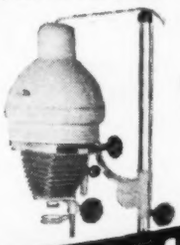

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Calendar of PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

5th New Zealand International Salon of Photography*, Waikato Photographic Society, Hamilton, New Zealand.

On exhibition May 10 to Aug. 6 throughout New Zealand.

11th Annual Salon*, Memphis Pictorialists.

On exhibition during July at Brooks Art Gallery, Memphis, Tenn.

International Salon of Photography, Czechoslovakian Association of the Amateur Photographic Societies.

On exhibition from September to November in Czechoslovakia.

"Gateway to the North," 3rd Annual Exhibition of Photography, Edmonton, Canada.

On exhibition July 12 to 17, Arena Building, Edmonton, Canada.

1st Saskatoon Canadian Salon of Photography*, University of Saskatchewan.

On exhibition July 19 to 24 at Saskatoon Exhibition.

3rd International Salon of Photography, Camera Luxembourg.

On exhibition Aug. 14 to 25, at the Municipal Palace of Luxembourg.

36th International Salon of Pictorial Photography, Societe Francaise de Photographie et de Cinematographie, Paris.

On exhibition from Oct. 9 to 24, at 51 rue de Clichy, Paris, France.

4th Salt Lake International Color Slide Exhibit*, Salt Lake Photochrome Club.

On exhibition July 16 to 24 at the State Capitol, Salt Lake City, Utah.

10th International Salon*, Muncie Camera Club, Muncie, Indiana.

Closes July 15.
Entry fee $1.
Four prints allowed.
On exhibition from Aug. 1 to 6, Delaware County Fair, Muncie, Indiana
For entry form write Clifford E. Reese, R.R. 3, Box 380, Muncie, Indiana.

4th International Exhibition*, Falmouth Camera Club, Cornwall, England.

Closes July 17.
Entry fee $1.
Four prints allowed.
On exhibition Aug. 4 to 14, YMCA Bank House, Falmouth, Cornwall, England.
For entry form write C. E. Brooking, "Cotswold," Trescobeas Road, Falmouth, Cornwall, England.

9th Annual International Salon, Pacific National Exhibition, Vancouver Photographic Society, Vancouver, Canada.

On exhibition Aug. 25 to Sept. 6, Exhibition Park, Vancouver, Canada.

9th Annual North American Salon of Photography*, Sierra Camera Club and California State Agricultural Society.

Closing date for prints, July 28; for color transparencies, Aug. 7.
Entry fee: $1 for 4 prints, $1 for 4 slides.
On exhibition Sept. 2 to 12, California State Fair, Sacramento, Calif.
For entry form write Grant Duggins, Exhibit Supervisor, P.O. Box 2036, Sacramento 9, Calif.

Illinois State Fair International Salon of Photography, Springfield, Illinois.

Closes Aug. 2.
Entry fee $1.
Four prints allowed.

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On exhibition at Springfield, Ill., Aug. 13 to 22
For entry form write George L. Cashman, Director of Photography, 315 E. Monroe Street, Springfield, Ill.

15th International Salon of Photography, "Iris," Antwerp, Belgium.

Closes Aug. 10.
Entry fee $1.
Four prints allowed.
On exhibition during September in Antwerp.
For entry form write L. Verbeke, 435 Lackbors Avenue, Deurne-Antwerp, Belgium.

Swedish Master Competition 1948.

Closes Aug. 15.
Four prints must be sent.
On exhibition from October to November in Stockholm.
For entry form write Swedish Master Competition 1948, Box 3221, Stockholm 3, Sweden.

2nd Annual Photography-in-Science Salon, Smithsonian Institute and The Scientific Monthly, Washington, D. C.

Closes Aug. 16.
No entry fee.
Four prints and four color transparencies allowed.
On exhibition Sept. 1 to 21, U.S. National Museum, Washington, D.C.
For entry form write The Scientific Monthly, 1515 Massachusetts Ave., NW, Washington, D.C.

Reading International Exhibition of Photography*, Berks Camera Club, Reading, Pa.

Closes Aug. 16.
Entry fee $1 each entry of four.
Four prints and four color slides allowed.
On exhibition from Aug. 28 to Sept. 12, at the Reading Museum and Art Gallery.
For entry form write Foster E. Moyer, 325 Hoskins Place, Reading, Pa.

8th Focus International Golden Jubilee Salon, Focus Ltd., Bloemendaal, The Netherlands.

Closes Aug. 21.
Entry fee $1 for prints and $1 for slides.
Four prints and/or slides allowed.
On exhibition from Sept. 18 to Oct. 3, "Arti et Amicitiae" Art Gallery, Amsterdam, Holland.
For entry form write Focus Ltd., Fotosalon, Bloemendaal, The Netherlands.

39th Annual International Exhibition, London Salon of Photography.

Closes Aug. 25.
Entry fee 5s.
Six prints allowed.
On exhibition from Sept. 11 to Oct. 9 at the Galleries of the Royal Society of Painters in Water Colors, London.
For entry form write R. C. DeMorgan, 26-27, Conduit St., New Bond St., London, W. 1.

7th Sao Paulo International Salon of Photographic Art, Foto-Cine Clube Bandeirante, Sao Paulo, Brazil.

Closes Aug. 30.
Entry fee $1.
Four prints allowed.
On exhibition during October at the "Pre tes Maia Galleries," St. Paulo, Brazil.
For entry form write Foto-Cine Clube Bandeirante, R. S. Bento 357, 1. andar, S. Paulo, Brasil.

13th Annual Western Ontario International Salon of Photography, London Camera Club.

Closes Sept. 3.
Entry fee $1.
Four prints allowed.
On exhibition Sept. 21 to Oct. 5 at the London Camera Club, London, Ontario.
For entry form write A. E. Adams, 923 Maitland St., London, Ontario, Canada.

44th Annual Exhibition of Pictorial Photography, Nottingham and Notts. Photographic Society, Nottingham, England.

Closes Sept. 6.
Entry fee $1.
Limit of four prints, six monochrome lantern slides, and six color lantern slides.
On exhibition October 2 to 30, City Art Gallery, Nottingham Castle, England.
For entry form write Messrs. F. Mead and G. D. Harrison, c/o Midland Bank, Ltd., Victoria St., Nottingham, England.

Northwestern International Salon of Photography*, Western Washington Fair, Puyallup, Washington.

Closes Sept. 7.
Entry fee $1.
Four prints allowed.

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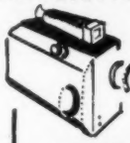

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On exhibition Sept. 18 to 26, Puyallup, Washington.
For entry form write Western Washington Fair Association, Puyallup, Washington.

3rd Columbus International Exhibition of Photography*, Columbus, Ohio.

Closes Sept. 8.
Entry fee $1 for each division.
Pictorial: four prints allowed.
Color: four transparencies, four color prints allowed.
Nature: four transparencies, four color or monochrome prints allowed.
On exhibition Sept. 15 to 22, Lazarus Assembly Center; Sept. 28 to Oct. 5, Columbus Gallery of Fine Arts.
For entry form write Fred H. Braunlin, 456 Elsmere St., Columbus 6, Ohio.

23rd Annual Salon of Photography*, Museum of Fine Arts of Houston, Houston, Texas.

Closes Sept. 13.
Entry fee $1.
Four prints allowed.
On exhibition Oct. 10 to 24, Museum of Fine Arts of Houston, Texas.
For entry form write Patye Billfaldt, Assistant Curator, The Museum of Fine Arts of Houston, Houston 5, Texas.

5th Louisville International Salon of Photography*, Louisville International Color Slide Exhibition, Louisville Photographic Society.

Closes Sept. 14.
Entry fee $1 in each division.
Four prints or four color slides allowed.
On exhibition from Oct. 1 to 17; prints at J. B. Speed Art Museum, color slides at Speed Scientific School, Louisville, Ky.
For entry form write Thomas Muldoon, 1914 Wrocklage Ave., Louisville 5, Ky.

8th Annual Victoria International Salon of Photography*, Victoria Camera Club, Victoria, B.C., Canada.

Closes Sept. 17.
Entry fee $1.
On exhibition from Oct. 17 to 24, Empress Hotel, Victoria.
For entry form write Stephen Jones, 2382 Lincoln Road, Victoria, B. C., Canada.

5th Chicago International Color Slide Exhibit*, Chicago Color Camera Club.

Closes Sept. 25.
Entry fee $1.
Four slides allowed.
On exhibition Oct. 12 to 15, Chicago Historical Society.
For entry form write Philip R. Kephart, 328 Franklin Ave., River Forest, Illinois.

4th International Salon of Photographic Arts*, Charleston Camera Club, Charleston, West Va.

Closes Oct. 16.
Entry fee $1.
Four prints allowed.
On exhibition Nov. 14 to 19, at the State Capitol in Charleston, West Va.
For entry form write Mrs. Lourie M. Flowers, 1006 Second Avenue, Charleston 2, West Va.

4th Mississippi Valley International Salon of Photography*, St. Louis Camera Club, St. Louis, Mo.

Closes Oct. 20.
Entry fee $1 for four monochrome prints; $1 for four color transparencies.
On exhibition from Nov. 6 to 21, St. Louis City Art Museum.
For entry form write Norman Brice, 51 Ridgemoor Drive, St. Louis 5, Mo.

8th Annual Exhibit of Nature Photography*, Kentucky Society of Natural History, Louisville, Ky.

Closes Oct. 23.
Entry fee $1.
Four prints and four transparencies allowed.
On exhibition Nov. 21 to 28, University of Louisville, Ky.
For entry form write Kentucky Society of Natural History, Box 81, University of Louisville, Louisville 8, Ky.

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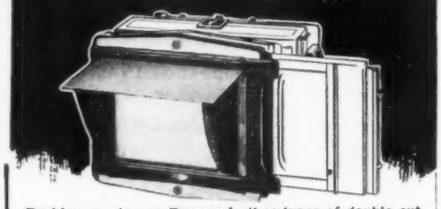

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2¼x3¼ for 9x12 cm cameras 13.75
3¼x4¼ for 9x12 cm cameras 13.75
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Angle of View

(*Continued from page* 10)

problem. There are times when a photographer, admittedly a realist, will pose his subjects to heighten the realism. Leonard McCombe is a realist, who does this frequently, and does it often so well that the observer is not aware of the manipulation. Whether or not this is valid is, of course, highly debatable.

In viewing the *In and Out of Focus* show from this point of view, one is struck with the fact that there are more first rate idealists than realists, because first rate realism is far more difficult. Realistic photography is a problem in getting order out of chaos without tampering with the chaos. Idealistic photography contrives the order before snapping the shutter, or achieves the order by darkroom manipulation as in montage or easel distortion.

Few realistic photographers have the insight and skill to select with the finder and release the shutter at the moment when everything appears in harmonious order. Anyone can do what Walker Evans did in his Chicago street scenes (see reproduction), which were mere snapshots conveying no meaning nor any aesthetic experience. While Cartier-Bresson is capable of and has done many pictures in which this supreme skill of releasing the shutter at the moment when relationships within the picture are in harmony, his Gandhi pictures in the show were undistinguished.

The idealists thus had much the best of the Museum show. Their pictures certainly had the most ocular appeal, were rich in imagination, were both visually and emotionally exciting and gave the public most to talk about.

Among the most successful of the idealists were Arnold Newman with his immaculately conceived and executed portraits of musicians and artists; Erwin Blumenfeld with his delightfully sensuous nudes and abstractions; Irving Penn, whose intensely stylized portraits and groups satirize their subjects with salient clarity; Herbert Matter with his abstractions and multiple-image dance pictures, and James Fitzsimmons, whose color abstractions, framed like paintings, look as if they belonged with the museum's modern paintings.

It was interesting to note that the pictures of Paul Strand and Ansel Adams, once known as purists, with their delicately precise techniques, were the only examples in the show that could conceivably be placed in both of our hypothetical categories. Here the lines appeared to merge, with realism of approach joined to idealistic expression. And curiously enough both Strand and Adams seemed like anachronisms—curios in the presence of postwar photography. These men are already old-fashioned.

As a matter of record the pictorialists—the salon cult—were not represented. The pictorialists, an archaic term in itself, are, of course, idealists, but they were rightfully excluded since their idealism is hackneyed, hewing as it does to a tradition popular among painters and photographers at the turn of the century. The pictorialist's idealism does not spring from a fresh modern vision but slavishly imitates a prescribed way of seeing hackneyed subject matter.

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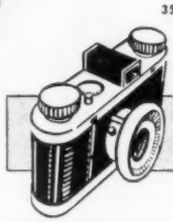

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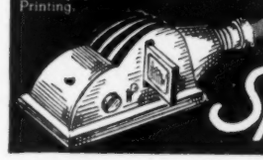

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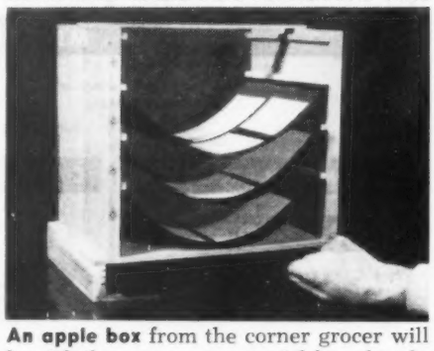
That it is wise first to find the major category in which your natural interests lie, work in that category intensively, stick to it and seek out your own solutions to the problems that arise without imitating your predecessors.

Time, in the magazine business, plays tricks, and sometimes mean ones. In reviewing the Art Directors Club exhibition for the July issue, which goes to press three months before it reaches the newsstands, I was forced to base my comments upon the preliminary showing of the proofs and clippings which took place in March. At that time it was difficult in many cases to identify the photographers, with the result that I chided the Art Directors for neglecting such outstanding photographers as John Rawlings and Richard Avedon. When the formal show opened June 1st, my copy was in type, and I discovered that both of these photographers were generously represented in both the advertising and editorial categories. My apologies both to the Art Directors Club and to the photographers. But the completed exhibition in no way altered my basic criticism: Photography, as represented by the nation's art directors, remains unbelievably unrepresentative of the best work being done in America.—

CASE AND RACK FOR FERROTYPE TINS



An apple box from the corner grocer will furnish the necessary material for a handy case and drying rack for ferrotype tins. Two narrow ends cut with grooves and a back strip are nailed to the bottom of the case, which is cut out first. The inside length of the bottom should be about ⅜-inch shorter than the tins. Grooves are made in the two end pieces to allow the tin plates to be slid in for storage. However, the case can be made longer and the plates laid in between blotting paper inserts. Before nailing on the top of the case, the two upright pieces which form the sides of the drying rack (see illustration) are nailed to it. The distance between the two uprights is slightly less than the length of the tins. This allows the ferrotype plates, when drying prints, to bend inward, being held in place by narrow wooden cleats nailed to the inside of the uprights. These cleats should be far enough apart to leave ample air space for drying. Curving the plates in this manner tends to overcome the natural tendency for dried ferrotyped prints to curl towards the emulsion. To strengthen the drying rack when plates are inserted, a strip of wood is fastened to connect the tops of the uprights. The top of the case on which the uprights rest, now is nailed to the ends and back strip, to complete the rack and case.—*George Carlson, Chicago, Ill.*

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Press

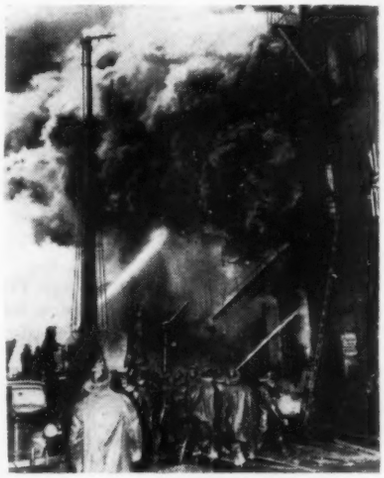
(*Continued from page* 16)

North African, and European theaters. One of his star post-war assignments was the coverage of the Bikini atomic bomb tests.

* * *

THE boys-with-cameras are still getting a rough deal when they're covering news assignments. In New York, Matthew Black, *Journal-American* staff photographer, found himself the target of Communists

Pat Candido, "New York Daily News" staff photographer, was named winner in the April competition of the Wabash-Sylvania "Flashshot of the Month" prize contest. His entry was titled "Fire," a spot news shot (below) combining sunlight and flash to register details of firemen in the foreground. Candido received a strap watch. Picture above shows, from left, Fred B. Parker, advertising manager of Wabash Corporation; George J. Schmidt, picture assignment editor of the "New York Daily News"; Winner Candido.



who were picketing the Roxy theater where the film, "The Iron Curtain," was being shown. Black was trying to take pictures of the scuffle. "Don't let that——take our picture," someone yelled, and then one of the pickets swung at Black from the side. His pals were closing in on Mattie from all sides when the police came to his rescue. The *Journal* photographer was all mussed up, but, fortunately, he wasn't injured and his camera was undamaged.

In Philadelphia, two news photographers, Joe McGuinn of the *Daily News*, and Bill Irving, *Bulletin* staffer, were the victims. They were in the midst of a crowd at the Pennsylvania railroad station awaiting the return from New Orleans of two gunmen accused of the murder a year ago of a Philadelphia policeman. McGuinn was knocked down and

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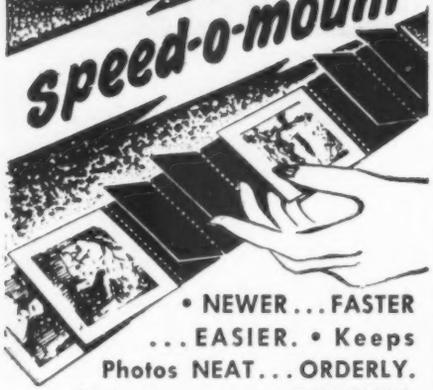

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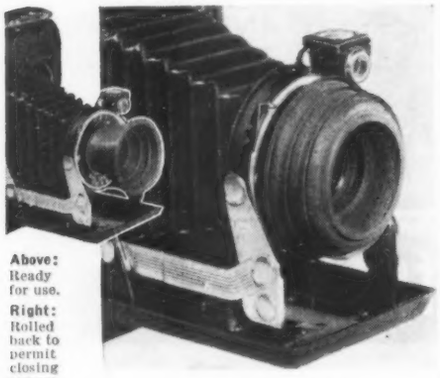

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jumped upon by a brawny member of the prisoner's family who then seized him by the neck and threatened to strangle him. Irving went to McGuinn's rescue and crashed his camera on one assailant's head. Police broke through the crowd and rescued both photographers.

* * *

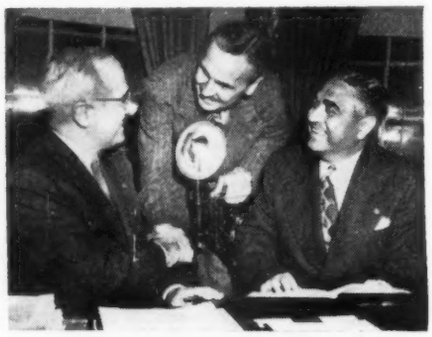
TWO *Chicago Daily Tribune* photographers won first prizes in the fifth annual "News Pictures of the Year" contest sponsored jointly by the University of Missouri and Encyclopaedia Britannica in connection with the university's recent Journalism Week. Acme staff photographers captured one first place and placed a total of 13 photographs in the

Ten Below, a picture of a postman warming his ears during a Chicago blizzard (above) took first place in the feature classification of the "News Pictures of the Year" contest. Tom Johnson (below), who took the winning photograph, is on "Chicago Tribune" staff.

selection of the 100 best news, feature, and sports photographs of 1947. International News Photos lensmen placed nine pictures, Associated Press seven, and the *New York Daily Mirror* led individual newspapers with six. The photographs were included in a 100-print book titled "The Great Pictures—

Acme Photos

Kansas City Acme Bureau manager Ed Hoffman, left, receives the award for Acme Washington Bureau photographer Johnny Thompson whose picture, "Hell on Earth," won first prize in the fifth annual News Pictures of the Year contest. In center is Dr. Frank Luther Mott, dean of the Missouri Journalism school. At right is Walter Yust, Britannica editor. Johnny Thompson, meanwhile, (see below) was in Washington where he is being congratulated by President Truman on winning the award. Joseph Costa (right), president of the National Press Photographers Association, is presenting the President with a copy of "The Great Pictures of 1948," containing winners.



1948" and are at present touring the country in a special exhibition.

Chester Gabrysiak of the *Chicago Tribune* won first place in the sports division for his "With the Greatest of Ease," (which also has

General disapproval of a picture entered in the "News Pictures of the Year" competition is shown on the faces of the five judges (from left): Frank J. Scherschel of "Life"; Robert Ghio, representing Missouri's school of journalism; Walter Yust, Encyclopaedia Britannica editor; Joseph Costa of the "New York Mirror"; and J. Aubrey Bodine, of the "Baltimore Sun."

won other honors—see POPULAR PHOTOGRAPHY, pg. 176, March 1948 issue) and Tom Johnson's "Ten Below" picture of a mailman fighting a blizzard (see illustration) was judged tops in the feature division. The first

prize in the news classification was won by Acme's Johnny Thompson for his "Hell on Earth."

In the news division, Peter Marcus of the *Minneapolis Tribune* placed second with "A Dog's Best Friend." Jack Teehan's picture of a baby found in the woods after wandering from home took third place. Teehan is a photographer with the *Keene* (N. H.) *Sentinel*.

Associated Press photographers won both second and third places in the sports division. Charles Knoblock's "Body English" and

Tony Sande, sports photographer for Acme, shows off his new model "Big Bertha" camera designed for sports coverage. The camera proper is a 5x7 Home Portrait Graflex. The lens, a Carl Zeiss 28-inch f/5 triplet, is mounted in an all-metal housing that slides on a track within the housing. A shift lever with adjustable stops enables the photographer to obtain instant focus at pre-set distances. The camera was designed by James Frezzolini, head of General Research Laboratories in New York City, N. Y.

Matthew Zimmerman's "Smash Hit" took these prizes. In the feature division, Francis Reiss' picture in *Life* magazine of the sleeping negro on the subway steps titled "New Yorkers Prove They Are Not Their Brothers' Keeper," was awarded second place. Reiss is a special student at the University of Missouri. Hans Marx of the Baltimore Sunpapers and Wallace Kammann of the *Minneapolis Star* tied for third place in the feature division.

Contest judges were Joseph Costa, president of the Na ional Press Photographers Association and director of photography for the *New York Sunday Mirror* magazine; Frank J. Scherschel of *Life* magazine; A. Aubrey Bodine, photography director of the Baltimore Sunpapers Sunday magazine; Walter Yust, editor-in-chief of Encyclopeadia Britannica; and Bob Ghio, former *Yank* photographer.

* * *

HAZARDS for the news photographers in war-rent Palestine are ever increasing. Typical was the one recently experienced by Dave Boyer, Acme Newspictures cameraman. He was taking pictures of evacuees pouring out of Kalonia, near Kastel, as the Haganah moved on the village. Suddenly an Arab mob crowded in on him, shouting, "Kill all Americans!" Dave was about to be included when an Arab official, passing by, rescued him.

* * *

NEWS pictures sometimes can set off a series of events. Take, for instance, one made by Tony Sande, Acme Newspictures photographer in New York. His picture showed nine-year-old Dion Rummage leading a pack of elephants down one of New York's streets, marking the arrival of the Ringling Bros. and Barnum and Bailey's

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(2) ALL pictures entered in the contest will be eligible for the grand prizes.

In addition, each picture submitted in time will be eligible for a monthly award, based on the date of its receipt by the Contest Editor.

All entries received on or before midnight April 1, 1948 will be eligible for the First Monthly Awards to be announced in the August, 1948 issue.

Entries received between April 2 and midnight May 1, 1948 will be eligible for the Second Monthly Awards to be announced in the September, 1948 issue.

Entries received between May 2, 1948 and midnight June 1, 1948 will be eligible for the Third Monthly Awards to be announced in the October, 1948 issue.

Entries received between June 2 and midnight July 1, 1948 will be eligible for the Fourth Monthly Awards to be announced in the November, 1948 issue.

All entries eligible for the monthly awards, whether winners or not, will automatically be entered in the competition for the Final Prize Awards. Entries received after July 1, 1948 will be too late for eligibility in the competition for the last of the monthly awards, but will be entered directly in the Final Prize Competition provided they are received not later than the closing deadline, October 1, 1948.

(3) Any number of black-and-white prints, color prints, or color transparencies may be submitted. Prints of any size may be submitted although 5" by 7" or larger are preferred. There are no restrictions as to subject matter.

(4) Tinted black-and-white prints are not eligible, nor are pictures which have been published by any other photographic magazine. Publication in any other form does not make prints or color transparencies ineligible.

(5) Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please typewrite or print the information requested. Additional entry blanks can be obtained from photo dealers and finishers or directly from the Contest Editor of POPULAR PHOTOGRAPHY (if request is accompanied by self-addressed stamped envelope).

(6) Pictures will be returned only if a self-addressed and stamped envelope, or label and postage, are contained in the same package. Do not send postage in separate letter. The Contest Editor cannot entertain correspondence of any kind regarding entries.

(7) Prize-winning prints and transparencies, including all reproduction and promotional rights, become the exclusive property of POPULAR PHOTOGRAPHY.

(8) Address all entries to Contest Editor, POPULAR PHOTOGRAPHY, 185 N. Wabash Avenue, Chicago 1, Illinois. Final entries must be received not later than midnight, October 1, 1948. Grand prizes will be announced in the March, 1949 issue of POPULAR PHOTOGRAPHY.

(9) Judges in the contest will be the editors of POPULAR PHOTOGRAPHY. Their decision will be final. In the event of a tie, duplicate prizes will be awarded.

(10) While exercising the utmost care in handling prints, POPULAR PHOTOGRAPHY assumes no responsibility for loss or damage of contest entries.

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circus in town. The picture was published by the *New York Herald Tribune*. A story was written around it by reporter John O'Reilly. Little Dion was an AWOL from home. Mrs. John Rummage, spotting the picture of her wandering boy in the paper, punished him by refusing to let him attend the circus. Then Dion sat down and scribbled a note to O'Reilly: "You did not have to put the picture in the paper and get me into trouble." The reporter made amends to Mrs. Rummage, then took Dion to the circus himself and had his picture made astride an elephant. It made another good picture and story for the paper—but this time there were no unpleasant repercussions.

* * *

DOWN in Texas the publication of a news picture worked a social reform. When a photographer of a shanty-dwelling Dallas family was played up in other cities as "Tobacco Road-Texas Style," the *Dallas Times Herald* went to work and came up with a series of articles uncovering the city's slum conditions. The spotlighting was so good that the Housing Authority of the City of Dallas reprinted the articles in an illustrated pamphlet titled, "Let's Go Slumming."

* * *

SOME facts about Boston's working press photographers have been tabulated by Morris Ostroff, *Boston Daily Record* cameraman: "About 70 per cent of the photogs are married and have families . . . most cameramen have their cameras with them 24 hours a day . . . covering the court house stories are considered the toughest assignments . . . 99 per cent of the shutter snappers can cover any kind of an assignment from a baby show to a world war . . . A cameraman working in New England can stand any kind of weather." (Ed. Note: Which proves that the modern news photog is a hard working, conscientious, home-loving fellow—and knocks a lot of popular conceptions of the news lensman into a cocked hat.)

* * *

LLOYD FLOWERS, Acme photographer in Cleveland, became the first casualty of the 1948 baseball season when he was hit by a foul ball while covering the Indians-Browns opener. When the fourth-inning foul doubled Fowers up, the ball game stopped momentarily and the Indian's doctor gave first aid. Lloyd was out of action for the afternoon, but was back clicking shutters a couple of days later.

* * *

PAUL SNIDER, Acme bureau manager in Detroit, achieved a 20-minute picture beat on the shooting of Walter Reuther after keeping an all-night vigil at the hospital. When doctors decided to permit pictures of the wounded U.A.W. leader, Snider was able to make the first photos and get them back to the office for transmission by Telephoto.

* * *

AL COCKING, Acme bureau chief in Berlin, ducked a flying dish but got his picture when a bobby-soxed New Jersey girl turned up in Dotaheim, Germany, to marry her ex-POW boy friend. Kark Klein, former German soldier, had invited Cocking and United Press correspondent Jack Meehan to his house to meet Constance Lundelius, his sweetheart from Bloomfield, N.J. The couple had met when he was a war prisoner at Camp Shanks. But Connie

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didn't want her picture taken. She told Klein to get the newsmen out of the house, and as he began to comply, the girl let fly a dish at Cocking. The photographer stood his ground, however, and caught a picture of Connie crawling into a kitchen cupboard to hide.

* * *

ED. FINLEY, staff photographer of the Miami Beach (Florida) News Bureau, sends in the accompanying two pictures of Babe Ruth, with this comment: "The pictures were taken at a press and photo conference with the Big Bambino on the occasion of his 54th birthday, February 6. The Babe seemed much better after only two days in the sunshine . . . he sat out with all of us just 'shooting the breeze' for almost an hour —after we worked him for a half hour for pictures. He told us some of his yarns and he

Babe Ruth celebrates his 54th birthday at Miami Beach's Golden Strand hotel (above) with the help of 4-year-old John Every, and then (below) shoots the breeze with, from left: Pete Crossland of the Miami Beach News Bureau; Jim Farley, AP reporter; Earl Shugars, AP photographer; Paul Carey, Babe Ruth's host; Babe Ruth; Irwin Tress, INP photographer; and Bob Vermillion, reporter for United Press.

hasn't lost a bit of his old humor. He recited the story of the infield fly he hit one day while playing the Athletics that went up so high the second baseman completely misjudged it, allowing it to fall, and 'I pulled up at third after lopin' all the way.' He is still a great guy and one of the best when it comes to cooperation with the boys who click the shutters. 'I'll do anything,' he says, 'except swing a club—I'm a bit woozy yet, but try me next week.' We will, to be sure, and the bets are out he still can hit 'em pretty damn well."

* * *

BROOKS HONEYCUTT, photographer and former instructor in news photography, is new manager of the Atlanta bureau of Acme Newspictures. A graduate

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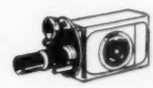

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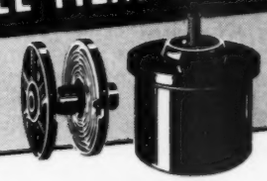

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of the University of Missouri School of Journalism, Honeycutt was a staff photographer for the *Somerset* (Ky.) *Journal* and the *Louisville Courier-Journal*. Later he became head of the news photography department of the University of Illinois school of journalism, a position he resigned to join Acme in Chicago. As a lieutenant (j.g.) in the U.S. Naval Reserve, Honeycutt was a photographic officer and pilot during the war. A frequent contributor to magazines on photographic subjects, Honeycutt is the author of "Framing For Interest" in the April, 1948 issue of POPULAR PHOTOGRAPHY, page 50. Richard A. Gould, formerly an Acme photographer and bureau chief, continues as the organization's southeastern sales representative with headquarters in the Atlanta bureau.

* * *

ACME Newspictures set something of a record in Telephoto transmissions by delivering a completed print of the Kentucky Derby finish to editors over the country just a half-hour after the race ended in Louisville. The first picture of Citation's victory went on the nationwide Telephoto network 12 minutes after Acme photographer Roy Miller clicked his shutter at the track. This record speed was no accident, but represented special planning by Charles Payne, Acme's central division manager, and his staff.

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* * *

THE news boys with the cameras are still getting rough treatment when they're just trying to do their duty. Out in Hollywood, uniformed Legionnaires of Hollywood Post 43 are reported to have not only barred a *Los Angeles Examiner* photographer from taking pictures inside the Hollywood Legion Stadium following the ring death of Leroy De Catur, but threatened to smash his plates. William Brunk, the photographer, and an *Examiner* reporter, were ordered to leave the property as the body of the fighter was being loaded into the coroner's hearse. Implementing the decree with a shove, one Legionnaire jostled the photographer and reporter approximately 50 feet to the sidewalk. The happening, reported to be the second offense in Los Angeles by Legionnaires in the past few months, has been the cause of several Los Angeles press photographers dropping their memberships in the American Legion . . . A New Orleans cameraman was the target during a demonstration in Jefferson Parish, La., in which 35 women marched on the courthouse waving brooms. Larry Schoenberger, the photographer from the *New Orleans Item*, said he had taken pictures of the women's march, when two men seized his camera from his automobile and smashed it. He said he pursued the men and they grabbed him, took some filmpacks from his pocket and destroyed them.

* * *

REVISION of the White House News Photographers Association constitution is expected to be voted on later this year.

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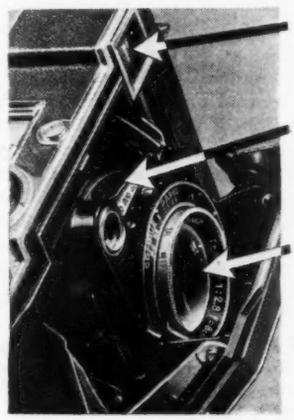

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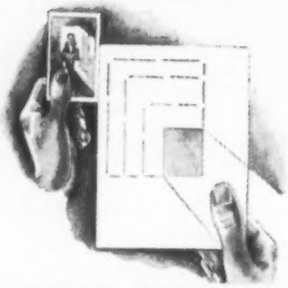

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New BOOKS

CHICAGO by Arthur E. Haug, photographer, and Robert Cromie, writer. Published by the Ziff-Davis Publishing Co., 185 N. Wabash, Chicago. Cloth bound, 9x11, 96 pages, illustrated, $2.50; paper bound, $1.25.

The popularity of this picture book already has sent its sales soaring, not only in Chicago, the city of its birth, but throughout the country. A well written text accompanies Haug's photographs, which survey every corner of the Windy City. Anyone living in Chicago, anyone who has visited that booming metropolis, or anyone who plans to visit it in the future will find this book a treasured possession. For the photographer-reader, it provides a wealth of subtle compositional and photographic nuances, and should soon be a well thumbed part of his photographic library. Haug, now handling freelance commercial and magazine assignments, is a native Chicagoan, and illustrates with his prints his love and understanding of that city.

THE GREAT PICTURES 1948. Published by the Garden City Publishing Company, Garden City, New York. Cloth bound, 7¾x10¼, 126 pages, illustrated, $3.

This volume is a collection of 100 photographs which were chosen from among the 1,000 news, sports, and human interest shots entered in the Fifth Annual News Pictures of the Year Competition and Exhibition sponsored jointly by the University of Missouri School of Journalism and the Britannica Book of the Year. These prints are a cross section of the year 1947, told as the camera saw it. Of the scenes reproduced, many will still stand on their own feet as time goes by and others will lose their punch as the people pictured become gone and forgotten. All however have a touch or more of universal interest, and are worth their inclusion in this volume. (See also column devoted to "Press," this issue).

THE MODEL by William Mortensen. Published by the Camera Craft Publishing Co., 95 Minna, San Francisco, Cal. Cloth bound, 6½x 9½, 262 pages, illustrated, $5.50.

In this new edition of his well known standard work, Mortensen presents a complete and interesting treatise on the necessary techniques in working with models, clothed or unclothed. Particular emphasis is given to pictorial portraiture and figure work. Handling of hair and clothes is discussed in detail, and a section on makeup is included. The freshness of his approach and the candid comments he has to make on photography in general are to be commended. It is definitely a valuable contribution to existing literature on photography.

PHOTOGENIC ANNAPOLIS by Major Charles E. Emery, USMCR. Published by The Camera, Inc., Baltimore, Maryland. Cloth bound, 6¼x9½, 127 pages, illustrated, $3.50.

This is an unusual and highly interesting work. In it, the author-photographer takes the reader on a camera tour of one of the most interesting parts of America, and

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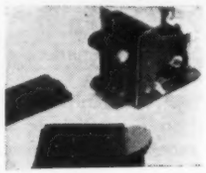

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American history—Annapolis, Maryland. A welcome surprise, the book is not merely a tour of our Naval Academy, but a real journey of the town and its environs, certainly an area of historical interest second to few in the United States. More than 135 photographs make a fabulous picture collection, and both they and a well marked route map serve to point out the best locations worth capturing with your camera should you visit there. This volume is unqualifiedly recommended for the interested photographer.

FILM AND INDUSTRY DIRECTORY 1948. Published by Film World, Hollywood, California. Cloth bound, 6½x9½, 379 pages, $7.50. Edited by Sid Cassyd.

This source book is the result of a gigantic effort to collect, classify, and correlate information about the 16 mm. industry. While it is not complete, as the editors state, it is certainly an indication of the great service that future editions will provide. This is not to decry this edition, for it certainly is a comprehensive and excellently edited piece of work. Included within its covers are full directories of film producers, equipment manufacturers, television film buyers, television stations, and a host of many other items pertaining to the 16 mm. film and industry. Several concise and accurate articles on the film situation in other parts of the world, and on 16 mm. film in general also appear. The editor is to be complimented on a more than well done arrangement of facts on a field.

GHOSTS ALONG THE MISSISSIPPI by Clarence John Laughlin. Published by Charles Scribner's Sons, 597 Fifth Avenue, New York City. Cloth bound, 10½x13, illustrated, 120 pages, $10.

This is a magnificent sonorous production. Within its pages are truly fine photographs, and companion prose which, although on occasion richly purple in hue and self concerned to the exclusion of accompanying photographs, still matches those pictures like the joining in a fine piece of woodworking. The author is a life long Louisianian, and his prints portray the state of the old homes along the Mississippi and in the backwashes of Louisiana, which were part and parcel of the old plantation culture. Laughlin is a great photographer—and a complexly brilliant writer. Whether you purchase this book to read it, or to look at it, you will have had your money's worth.

HIGHWAY ACROSS THE WEST INDIES by Herbert C. Lanks. Published by Appleton-Century-Crofts, Inc., New York City. Cloth bound, 6¾x8¾, illustrated, 197 pages, $5.

For the reader who may be planning a vacation trip which includes this area, this volume would be a distinct aid. An engaging account of things to see, and of the historical background of the West Indies is given. The many fine photographs which appear will no doubt suggest pictures to be taken or provide a source of photographic subjects which might be considered a must for the traveler. Of his adventures and mishaps and of people and places seen, Lanks writes with an easy and accomplished familiarity. This is a fine book to read for sheer enjoyment, and a delight to see because of its prints. And for anyone planning a trip it is a mine of practical and interesting information.

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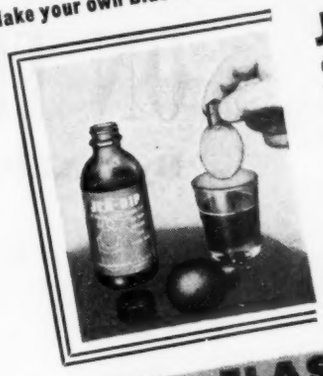

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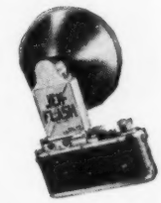

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CAMERA CLUB ON THE AIR

By RALPH SAMUELS

The Frst television camera club of the air is the brainchild of Bob Loewi, Director of Dumont television station WABD, operating out of Wanamaker's Department Sto e in New York City. It is the result of the first comprehensive television program devoted exclusively to amateur photography, on a regular weekly half-hour telecast.

It all started back in December, 1947, at which time Bob Loewi had charge of production at WABD. There were the usual short features, five, ten, and fifteen minute "spots"—commercials, movies, musicals, etc. —with little response from set owners. Then Bob read somewhere in the photographic magazines, that there were twenty-odd million camera fans running wild and spread over the four corners of the country. No small potatoes in round numbers°

In no time flat he rounded up some of the best names among commercial, portrait, advertising, and magazine photographers, called on teachers, editors, writers, and other photographic authorities, put collective heads together, bandied ideas around, and encouraged his new-found mentors to air their views and exchange opinions. He borrowed a little time from a sports program and put the show on the air with the help of a few "name' guest stars. Then he settled back, biting his fingernails and waiting for results.

After the first month, response was so favorable he managed to arrange for a full half hour each week—and called his program ' Photographic Horizons.' Joe Costa, president of the National Press Photographers Association is a permanent guest and m.c., and in turn introduces outstanding personalities to the television audience. Among these were Phillipe Halsman, Edward Steichen, Victor Keppler, and John Dosher, and others all well-known in fashion, advertising, and portraiture. They expounded their ideas in understandable language, or by means of working demonstrations—or as in most cases, a combination of both.

Contests have been held and prizes given for the best photos taken of each program as it came over the television screen. Additionally, the program director keeps close tab on the doings at the Metropolitan Camera Club Council, which represents something like a hundred camera clubs in the Greater New York area. Winning prints in the Club Council contests are shown on the screen, while an officer of the club or the winning contestant is invited to speak or be interviewed.

Finally, the most successful feature of late was the inauguration of the Dumont Television Camera Club, the first of its kind in the world. This met with immediate response, and in ten weeks there were over a thousand requests for membership cards (issued free). Individual clubs are invited down en masse with their entire membership, through the issuance of telecast tickets. After each show, they are taken backstage for a glimpse at the inner workings of the studio, then encouraged to participate in a 'bull-session' with the speaker of the evening, which often lasts until past their bedtime, and usually ends up with a lively discussion at some corner coffee shop.

Bob Loewi deserves much credit for starting out "cold ' in a field which is yet to be explored. ''Television is merely another phase of the photographic process—a radically advanced stage, with sound thrown in," says he. "No one can tell where it will eventually lead to, any more than they could tell us a hundred years back where photography would land in 1948. This much we do know. Its popularity is broadening, both telecasting and receiving sets are improving through new technological advances, and this whole new system of sound and sight is bound to have a far-reaching effect sooner or later on our mode of living, working, playing, and thinking."—

John Doscher, guesting on WABD's camera program, explains a point to Joan Kerwin, model, and Mabel Scacheri, photo editor.

Capt. Edward Steichen, another famous guest on the camera club of the air, displays a relic—an old time stereo viewer.

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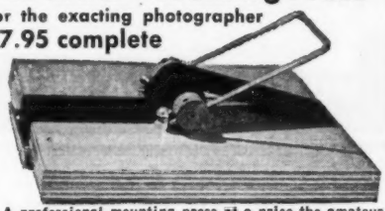

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Disabled Vets Ask Donated Cameras

Disabled veterans at the Birmingham General Hospital, Van Nuys, Calif., would become photographic enthusiasts—except that there aren't enough cameras to go around.

This has been revealed by Boyd Smith, director of photography, Vocational Re-

Mary Myers (wheelchair) of the Marines and Mary Richter of the Navy, patients at the hospital, receive cameras from August.

habilitation, at Birmingham, whose classes usually have about 50 members, but only about half enough cameras.

Working with Smith, Lawrence B. August, a camera repairman at 8222 Melrose

Lawrence August (left) points out lens defect to Vocational Director Boyd Smith (center) as patient James R. Bahr watches.

avenue, Hollywood 46, Calif., has been making an appeal for worn out, discarded cameras of all types, which he puts in repair and then delivers to Smith. All types of cameras are gratefully accepted, whether or not they are in working order. Parts from some may be retained for repairs to similar cameras.

Veterans confined to the hospital would be most appreciative, too, says Director Smith, if the camera donator would supply a roll of film. The budgets of the veterans' do not, in most cases, permit them to obtain the amount of film they need.

Shown above are some of the patients at the hospital, engaged in work with a few of the cameras that have already been donated to them. The two girls, Mary Myers and Mary Richter, are both veterans and patients at the hospital.

August and Smith have been instrumental in obtaining a number of cameras which the vets have used in their hobby, but the need is continual, and they ask that all who can spare a camera of any kind send it to the hospital soon.—

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Letter from London

EVERY YEAR without fail over a goodly number of years, photographers generally have been complaining that the annual exhibition of the Royal Photographic Society never toured the country after its initial showing at the Society's house in Princes Gate, London.

Now at last, there is a step in the right direction. Leicester Photographic Society, with the ready co-operation of the Leicester Art Gallery Committee, has offered to display the whole of the "Royal" exhibition in the Leicester Art Gallery during November. The offer has, of course, been readily accepted, so for the first time, the biggest annual exhibition this side of the Atlantic will be on view outside London.

The Leicester Photographic Society deserve full credit for this innovation. Not only have they started a new ball rolling, but they are foregoing their own "International Salon" to make way for the "Royal" show. It's a very fine gesture on their part and one which a few other societies might do well to follow.

LAST WEEK we had a real treat at the Camera Club. Jack Dooley, the director of still photography at Ealing film studios, gave us a talk and a demonstration of his method of glamour photography. There was no doubt about the success of the evening generally. Members occupied every seat n the room; those who couldn't find a seat, stood; and those who didn't feel like standing, sat on the floor.

I, personally, have never seen so many people packed into one small room. Many of them were armed with cameras, all ready to shoot when Jack was satisfied with his model's pose—and I just wouldn't like to guess at how many exposures were ruined with men getting in one another's way.

Jack Dooley's technique in lecturing is something quite out of the ordinary. He just ignores his audience, except for a periodic invitation to them to ask questions and carries on arranging his model and his lights exactly as he would in his own studio, the only difference being that he talks whilst he is on the job.

Questions flowed thick and fast from all parts of the room and I don't think there were many people in that room who failed to learn something new about portrait work from the glamour angle.

SOME TIME AGO, when I first started writing these monthly letters to you I told you that one of the photographic journals over here had sponsored a competition called "Our Town." Clubs were invited to compile a port-folio of not more than fifty prints and the general idea was to show as complete a cross section of the life of the town as was possible.

The response was good and the final judging was no easy task, but in the end Allan Cash, H. S. Newcombe, and J. Dixon-Scott agreed that first prize should go to Weymouth, second prize to Whitby, and third prize to St. Bride (London) photographic societies.

All three clubs put up a magnificent show. Not content with mounting their collections in the usual way, they built special folders to house the pictures and captioned each pic-

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14 x 17 Reflex Paper, light weight, half gross	6.00
7" x 125' EK Aero Enlg. No. 1, sealed tin, '46 date, each	1.00
7" x 125' EK Aero Enlg. No. 2-3, sealed tin '46 date, each	1.50
9⅝" x 200' No. 1, same as above	1.50
9¾" x 200' No. 2-3, same as above	2.00
35 MM Ansco Ultra Speed, 100' roll, late '46 date, each	1.50
35 MM Ansco Supreme, 36 exposure roll, late '46 date, each	.60
12 rolls for	6.00
10 x 20 EK Aero Transparency Film, 24 sheet package	6.00
4 x 5, EK Super-XX, Panchro Press Type-B, 24 sheet package	1.39
8 x 10, Ansco Process Pan, 24 sheet package	3.25
35MM Eastman Safety Positive Film, 1,000 foot roll	10.00
16MM Movie Film, 100' EK Aero Pan on Core	1.95
9½" x 200' Aerial Film, Super-XX, Tri-X, roll	15.00
9½" x 75' Aerial Film, Super-XX, Tri-X, roll	7.95
5⅛" x 20' Aerial Film, Super-XX, Tri-X, roll	1.50
7" x 18' Aerial Film, Tri-X, roll	2.50
7" x 18' Aero Kodacolor Reversal Film	4.50
7" x 125' Aerial Film, Super-XX, Tri-X, roll	7.95
Lentz Photo Print Washers, NEW, each	69.50
Lovell Photo Wringer, 24", w/m AC, NEW, each	110.00
Aero Film Dev. Outfits, stainless, w/m AC, NEW, for F-8	29.50

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ture so that a story of the town followed through the story as told by the pictures themselves. All told it was a very commendable effort and needless to say, the three clubs were immensely proud of themselves when told they had won prizes, so much so that they have now arranged for their respective albums to be on public show.

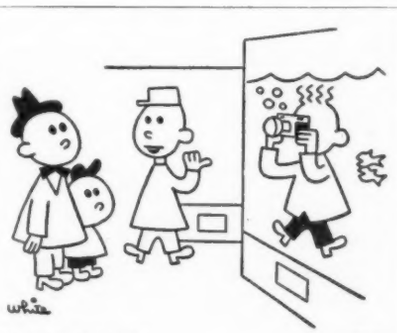
THE OLD QUESTION of bromide paper sizes loomed large in some sections of the photographic press last week. This time, three of the journals have joined force to demand, as the result of a public poll, that manufacturers should make sizes which can be conveniently divided into useful sub-sizes, simply by folding in two and cutting.

As things stand at present, of course, one does not obtain two half-plate pieces of paper by taking a whole plate sheet, folding it in two and cutting it. The present demand seems to be based on the suggestion that most photographers now have to stock several different sizes of paper, whereas, with one standard sized large sheet, all smaller sizes would be readily obtainable.

As usual there are several sides to the question. Several professionals have already told me that they will continue buying paper in whatever sizes the manufacturers make it, simply to save themselves the trouble of long sessions of folding and cutting and just as many amateurs have told me that they have been buying whole plate paper for years and have been cutting it into two and four for just as long. I must confess that I myself have been doing exactly the same, so it will be interesting to see what comes out of the present petition.

I WAS TALKING to Bertram Follett, a rising young professional in the commercial world, the other day, about one of his own studies in which his characteristic sense of humour was well to the fore. Our talk centered round the distortion which appeared in one hand of the figure in the picture and that set him on to telling me that he has a large magnifying lens set inside a lengthened hood over the viewfinder in his Rollei. He says that it is an absolute boon. Not only does he see the whole of the viewfinder image, greatly enlarged, but finds that the magnifier makes him rivet his attention on the image to the complete exclusion of everything else.

I cannot recall ever having seen this dodge published anywhere, so perhaps it will be as new to you as it was to me.—*Leonard Burrell.*



Popular Photography — Jerry White

"He's doing a story on people at the aquarium."

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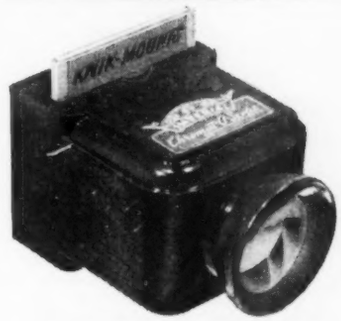

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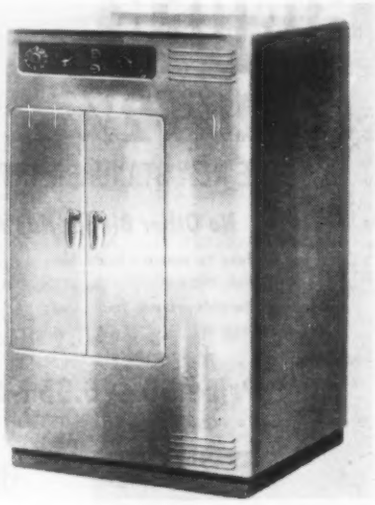
Trade Notes and News

(*Continued from page* 88)

bulb, giving a flat field, and especially suited for color separation work. Light requires 5 minutes to attain full brilliancy, and is relatively heatless. Exposures may be made by using red screen or capping lens. The bulb must be used with the auto transformer made especially for it by Elwood. The price for the bulb and the transformer is $54. Write the manufacturer for complete information.

A HEATLESS DRYER has been produced by the Oscar Fisher Co., Inc. with its Anhydrator which is not affected by climatic changes in humidity or temperature. A cyclone of clean filtered

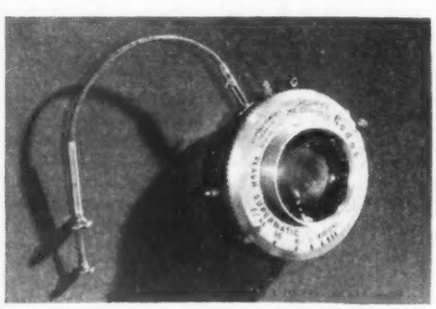


Dryer filters air, removes humidity.

air at extremely low humidity is produced and recirculated. For price and complete details, write the manufacturer at 109 Worth St., New York 13, N.Y.

AN ILLUMINATING VIEWER which gives a dimensional effect by a shadow-box frame, has been introduced by Moviette, Inc., 366 Madison Ave., New York, N.Y. The new Vuette Illuminator is 3 inches in depth and transparencies are inserted through a top-channel opening. They are available to handle all standard film sizes.

A LONG FOCAL LENGTH LENS for 4x5 cameras has been introduced by Eastman Kodak Co. with its 152-mm coated Kodak Ektar *f*/4.5 lens which is well-suited for color work and all

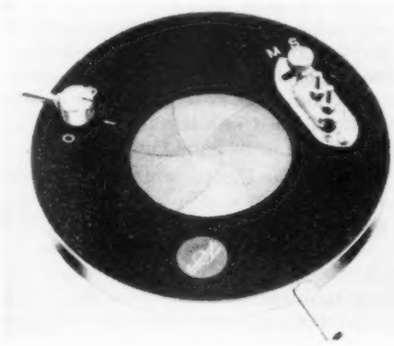


New Eastman lens has focal length of 152 mm.

types of general picture making. The new lens is mounted in a new No. 3 Kodak Flash Supermatic Shutter with synchronizer cord and No. 5 cable release as regular equipment. The lens will be available at all Kodak dealers at $105, plus tax.

PROTECTIVE COATING SERVICE has been offered by the Pinnacle Productions, 28 East Jackson Blvd., Chicago 4, Ill. The Save-Kote process, protecting 16 and 35 mm film from dirt, scratches, oils, abrasives, heat, etc., contains no injurious chemicals, and after every application, the film is identified with a "tell-tale" indicator—a red stripe running the entire length of the film. As the stripe begins disappearing after repeated showings, it is a sign that the film is in need of another treatment.

A PROFESSIONAL-TYPE SHUTTER with a synchronizing switch to operate strobelite or flashbulbs, has been developed by Arrowhead, Inc., 360 So. Navajo St., Denver 9, Colo. The new

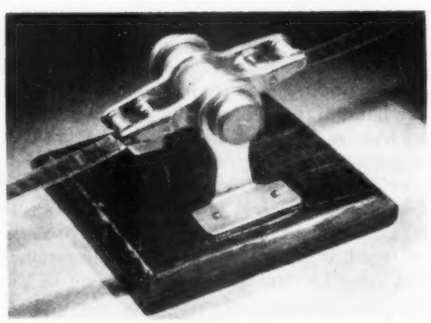


Shutter works with stroblite or flashbulbs.

Mohawk Shutter No. 2 can be fitted with adapters to any size lens or equipment, and is easily mounted or removed. Write the manufacturer for price and complete details.

A NEW DETERGENT for removing stains and sediment from developing tanks and trays has been announced by Columbia Products, 463 North High St., Columbus, Ohio. The new Sharko is furnished in concentrated form and is mixed with water before using. Write the manufacturer for additional details.

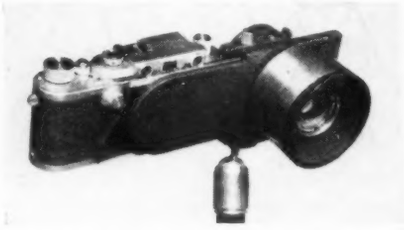
FOR HOME MOVIES, the Ro-Ann Device Co. introduces a film waxer which is 3 inches high, 4½ inches long, and 3¼ inches wide. Operating for both 16 mm and 8 mm films, the unit consists



Film waxer is used for both 8- and 16-mm. film.

of 4 castings, 4 rollers, and 4 shafts. The film waxer unit is so designed that it can be mounted between the rewinder and the filmsplicer, all on the same wood base. The price is $5.95 complete, less wood base. Write the manufacturer at 545 Fifth Ave., N.Y.C. for complete information.

DESIGNED FOR USE with the Speed-O-Copy and Sliding Focusing Copying Attachment, the



Focusing adapter is used for copying with Leica.

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new C B S Focusing Adapter takes Leica lenses with focusing mounts inside the adapter, obtaining close coupling of collapsible lenses with film plane for distant objects. The unit has a standard Leica Thread at one end of the outer shell and an enclosed helical focusing thread which allows the inner shell a 1⅛" minimum travel for positive focusing. Write the C B S Laboratories at 561 Crescent Ave., Buffalo 14, N.Y. for complete information.

A PORTABLE BOOM featuring a 12-foot, 9-inch boom arm, and a freely rotating microphone swivel, has been introduced by the Camera Mart, 70 West 45th St., N.Y.C. The new Camart Microphone Boom is collapsible, folding into two sections, and is priced at $189.50.

WITH ROCKING MOTION rather than pushing, the new Model SA foot switch is designed to lessen operator fatigue, Black & Webster, Inc., recently announced. The new 2¼-pound foot switch has provisions for fastening to floor or other surfaces. For further information, write the manufacturer at 126 Mass. Ave., Boston, Mass.

NEWS NOTES: A photo "blackboard" called Eraso Print has been developed by the Rapid Copy Service, 123 North Wacker Dr., Chicago 6, Ill. A photograph is taken and "blown-up;" this giant-sized print is coated with a material that permits writing or drawing with colored pencil. All writings may be erased with a rough, dry cloth.

Sulphur Products Co., Greensburg, Pa., has announced that Geo. Murphy Inc., of 57 E. 9th St., N.Y.C. has been made exclusive distributor for its McKeon's Bromide Toner. This single-solution sepia toner will still carry the same guarantee as before.

The Beck-Lee Corp. of 630 West Jackson Blvd., Chicago, Ill., recently announced a new camera developed for electro-cardiograph work. The new camera delivers completely developed photographic paper or film 4 seconds after the exposure is made.

The Mail Order Department of the L. A. Camera Exchange, 922 S. Olive St., Los Angeles 15, Cal., has started a bi-monthly Newsletter covering bargains, new products, special offers, ideas and tips, and photographic information. Write to Sid Klein at the above address for more details.

For beginners and advanced amateurs, the Ansco Co., has offered its new folder on "How To Choose Film For Your Camers."

The FR Corp. has issued the first of a series of technical bulletins for the benefit of dealers, camera clubs, and photo instructors.

PERSONALS: WILLIAM PAUL SPORKA has joined Radiant Mfg. Corp., of Chicago as Chief Engineer . . . H. R. A. DE JONGE a Director in the J. Arthur Rank Organization recently flew from England to Chicago to confer with Bell & Howell executives . . . WILLIAM J. JONAS has been appointed Assistant Advertising Manager of Ampro Corporation . . . C. P. GOETZ has been appointed Director of Industrial Sales, it was announced recently by the Ampro Corp.

CEILING PROJECTORS FOR DISABLED VETS

Paralyzed and tubercular patients in Veterans Administration hospitals now may study educational courses while they are bedridden by flashing microfilmed pages of textbooks on the ceilings over their beds with special projectors. The new program is a feature of Veterans Administration's Educational Retraining, Medical Rehabilitation Service, and is confined to tuberculosis hospitals and to paraplegia centers where veterans are being treated for spinal cord injuries that have caused paralysis.

Veterans Administration has microfilmed 32 manuals from the 200 courses used in the education therapy program to launch this project. The subjects range from English grammar, American government, physics, radio, elementary photography, to electric and gas refrigeration. A number of books on the establishment and operation of small business also are included.

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Mercury II w/F2.7 ctd lens, V. G. $82.00 new (Case & Flash Att. $10.00 extra)	37.95
Kodak 35 w/F3.5 RF, & Case. L.N.	65.00
Agfa Memo 35mm F5.6, L.N.	17.95
Agfa Karat I, F3.5 w/c L.N.	29.95
Leica G w/Summar F2. & Case, L.N.	225.00
Perfex 22, w/F3.5 & RF, CC Good	35.00
Altix 35mm F3.5 w/Case & Filter Good	22.50

IT'S WORTH $300.00!
35mm Zeiss Super Nettix, F2.8 Tessar, CRF, PLUS 105mm Zeiss Triotar F5.6 tele, cpld for RF. VG Condition. Just one outfit. It's a steal at $ 219.96

Zeiss Super Ikonta A, F3.5 Tessar in Compur to 1/500. Good	$ 95.00
120 Agfa Standard, F4.5, V.G.	29.95
6 x 9 Kawee w/F4.5 Radionar, D.A. Shutter	24.95
35mm Corsair II, F4.5 lens, Good	24.95
½ 127 Detrola F4.5 Lens, V.G.	14.95
Kodak Bantam w/F4.5 Ctd & Case, L.N.	39.95
Luftwaffe Robot w/3" Telex-Xenar F3.5	59.95
Rolleicord w/Zeiss Triotar F4.5 in Compur w/c	89.95
9x12 D.E. Xenar F4.5 Compur O.S.	42.50
9x12 D.E. Coronar F4.5 (Lens is worth more)	29.95
9x12 D.E. Laack F4.5 (Lens alone cost more)	27.50
Leica F w/F3.5 Elmar and Case, V.G.	147.50
Super Ikonta B w/F2.8 Tessar, V.G.	174.50
9x12 S.E. Agfa F4.5, V.G.	39.95
Vest Pocket Kodak 127, w/F5.6	16.95
Zeiss Split 120 w/Novar F4.5 in Klio to 1/175 with D.A. Shutter	39.95
35mm Balda Jubilette w/F2.9 Corygon in Compur	49.95
2¼x3¼ Graflex B, S.B. Kodak Anast. F4.5	59.95
3¼x4¼ Graflex B, S.B. Kodak Anast. F4.5	69.95

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16mm Ansco Color 100', Daylight or Tungsten	9.95
16mm Ansco 100' Hypan or Triple S Pan	6.63
16mm Magazine Kodachrome	6.35

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Radio transmitter attached to camera is used for remote control of lights. Inventor Kenneth Goodman poses with equipment.

shown at left in the illustration. The light then transmits the signal to as many similar lights as are equipped with receivers, and all are flashed simultaneously at a speed of 1/3,000 second. The illumination has tremendous intensity but is not injurious to the eye.—

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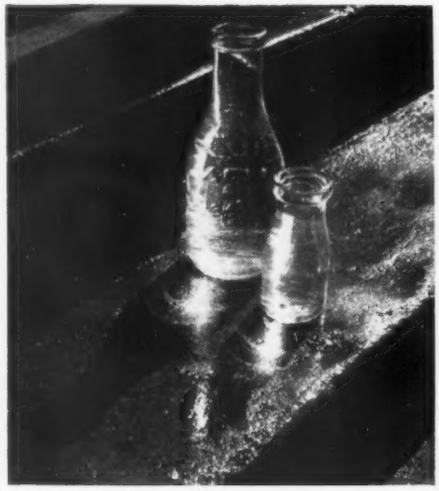
Imagination vs. Travel

(*Continued from page* 87)

efforts, yet they fail to attract our attention. We are constantly searching for something new or unusual. For most of us the commonplace has no meaning.

If we but take time to look intently enough, a person, a place or thing will almost invariably convey some dominant impression.



Sunshine after rain is typical of the countless commonplace subjects that are excellent for your photographic efforts.

It may be an impression of beauty or of ugliness, of symmetry or of disorder, of silence and warmth and tranquility, or of unrest and darkness and gloom, of weakness or of strength, of awkwardness or grace, of neatness, simplicity, cheerfulness, or of confusion and misery and poverty. There is always something there.

Learning to recognize this distinctive quality, this vital spark of life or movement or character or emotion, is really more than half the secret of good photography. Once we determine exactly *what* it is we are trying to get we can use all of our technical skills and

In unity—Strength is a bas-relief by the author, and demonstrates the control we have before, and after, the exposure.

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bend every effort to portray it effectively. We know definitely *why* we want a picture of the particular scene or person or thing. We have a clearly defined *purpose* in mind. Now there is practically no limit to the amount of control we may exercise, both before and after we make the exposure, once we know what it is we are trying to accomplish. Our picture now has a reason for being; it needs no other excuse.

You must realize that your mind has associations and ideas strictly and uniquely its own. Use it. Be honestly and sincerely yourself. Turn to your own mind and your own experiences as a source for ideas.

And remember, there are just as many good pictures to be found on the sunlighted plains of Kansas as there are in the busiest district of San Francisco. Who will argue that there are more (or less!) picture opportunities in the mountains of Colorado than there are in Chicago's Loop?

Remember, you too can "travel much"—wherever you may be.—

Bookplates Unlimited

(*Continued from page* 137)

lettering, or enlist the aid of an artist friend.

Various aids to hand lettering are available. A lettering guide, though it gives mechanical-looking results, provides neatness and legibility; paste-ups from a file of alphabet styles are easy to make and have variety; movie title letters are especially convenient, since they can be used with tabletop setups and photographed on a single negative.

Let's examine one of the illustrations and follow the detailed procedure of how it was made. The first step, of course, was to shoot the picture, which in this case was the tower of a university building easily associated with the owner of the book. Next a sketch was made, and from it, the border of the plate, complete with lettering, was laid out on white bristol board, using ruler, compass, drawing ink, and lettering guide. The entire border was made many times larger than the bookplate, for ease in working. It was then copied on Kodalith film (an extreme contrast emulsion designed for line work) and a print made on smooth paper. If the drawing is flawless, there will be no need for this copy, but almost always there are slight corrections and cleanings to be made, and these can be handled better by copying and working on the negative if necessary. An over-all tint was put in as a final touch by removing the negative holder from the enlarger after printing and flashing the paper a second or two.

With the border completed, a print of the building is made to fit the area of the line-drawing print, after which it is trimmed down and mounted with rubber cement. The completed paste-up is then copied on commercial film, reducing it to the desired bookplate size from which contact prints can be made.

Another method of obtaining unusual effects is the use of tabletops. For children's books especially a picture of a doll or some related toy provides a close link between the bookplate and the book. Equally effective for grown-ups is the incorporation of the materials of a person's hobby or profession, either as a personal touch or as a tie-in with the subject matter of the book.

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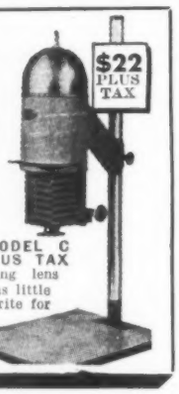

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The ancient photographic trick of the paste-up is another means of achieving unusual effects. A startling photograph of yourself seated on a pile of giant-size books easily can be assembled by cutting out a small photo and mounting it with rubber cement on an enlargement of the books, and then making a copy negative of the combination.

A favorite for years has been the picture of a person reading a book while curled up before a fireplace or on a window seat. This theme lends itself admirably to silhouette form, and the photographer should have little difficulty with it. If you haven't the proper type of fireplace or window seat, build yourself one of cardboard and photograph it as a tabletop; then, using the paste-up trick again, insert a cut-out silhouette of yourself in the proper place and make a copy negative. Frequently the effect will be better if the picture is not entirely silhouetted but has a slight amount of detail—a few highlights in the hair, for example, or the gleam of the book cover.

Humor, too, has a place in the bookplate field, but choose your subject carefully. A wry, smile-provoking picture has a lasting appeal, whereas nonsense for its own sake quickly loses all interest. The bibliophile in the illustration is a good example of the quiet, lasting type of humor; this shot was made with a self-timer for the camera and a few improvised props. The lettering was done on a sheet of frosted acetate film which has a surface similar to groundglass. This was bound to the picture negative and printed simultaneously to bookplate size without intermediate copying.

A bookplate serves the fundamental purpose of identifying the owner of the book. This, however, is no reason why it should not also be conceived as an artistic effort in itself, an element adding to the beauty of the book as well as serving a practical purpose. It is not necessarily a lifetime production and may be redesigned when a better idea comes to mind, but the better ones last many years, and have been known to become collector's items. With this in mind, it would be well to select a print that promises to retain its interest beyond next week or next month.

The chance to combine artistry and practicality is a rare one, especially when it can be done so easily. Try making yourself some photographic bookplates—you owe it to your books.—

REPLACE GELATIN IN OLD FILTERS

You can utilize old filters in which the gelatin has become distorted through heat or dampness by replacing the gelatin. Take the retainer ring off the old filter mount and gently push out the glass with your fingers. If the glass is cemented in, it may be necessary to soak the filter in warm water for a few minutes to loosen the cement. After soaking the filter, insert the blade of a pocket-knife between the glasses and gently pry them apart. Wipe the glasses dry, and clean the surfaces with nail polish remover to take off any remaining cement. Then cut a new disk the size of your filter from a sheet of gelatin and insert and mount the new gelatin between the glasses.—*Pat O'Connor, St. Paul, Alberta, Canada.*

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CONTESTS and MARKETS

CONTESTS

POPULAR PHOTOGRAPHY'S 1948 PICTURE CONTEST is open to both professionals and amateurs. Prizes totalling $60,000 in U.S. Savings Bonds plus trophies and certificates will be awarded, including six prizes each month and prizes at the end of the contest. No entry fee or limit to the number of pictures submitted; both black-and-white prints and color prints and transparencies are eligible. Final closing date is October 1, 1948. For entry blank and further details on contest rules, see pages 44, 45, and 153.

OUTDOORS magazine is offering $50, $30, and $20 every month for the best three pictures submitted of fishing, hunting, camping, boating, or sporting dog subjects. In addition, *Outdoors* will pay $5 for all non-prize winners that the magazine publishes. Prints should be black and white, glossy, and should not measure less than five inches by the smallest dimension. Technical data must be included. Address entries to Camera Trophy Contest, *Outdoors* magazine, 136 Federal St., Boston 10, Mass.

THE STATE STREET COUNCIL of Chicago announces a competition for the best news feature photograph of the year depicting State Street Life. The contest is open to any photographer or camera man regularly employed by a Chicago newspaper, magazine, or news bureau. All photographs must have been published or shown as newsreels during the contest year; prints must be 11x14 and be accompanied by a clipping of the published picture or certificate of release from the newsreel. Pictures published between Dec. 1, 1947 and Aug. 31, 1948 are eligible. Prizes of $500, $300, $150, and $50 in U.S. Savings bonds will be awarded. Address entries to the State Street Council, Room 608, 209 S. State Street, Chicago 4, Ill.

FLASHSHOT OF THE MONTH CONTEST, sponsored by Wabash-Sylvania, is open to all professional news photographers of the country. The contest consists of a series of monthly competitions lasting throughout 1948. Pictures must be taken during the period of the current month's competition to be eligible for judgment that month; they should be 8x10 glossies, with complete data and caption, and sent to Flash Contest Manager, Wabash-Sylvania, 500 Fifth Avenue, New York 18, N.Y. Prize each month will be a Nastrix strap watch worth $250.

THE CAMERA magazine announces a series of contests offering awards of $100, $50, and $25 monthly for black-and-white prints. Winners of $100 prizes are eligible for $1,000 grand award at the end of the year. Other divisions and prizes are: 2x2 color slides, $1500; home movies, black-and-white or color, 8 or 16 mm silent, $1500; color prints, $1,500. Black-and-white print competition closes 1st of every month, home movies on Sept. 1, 1948, color slides on March 1, 1948, and color prints Nov. 1, 1948. Any photographer is eligible to enter each or all divisions. Entries must be accompanied by an official entry blank. Address inquiries to General Contest Editor, The Camera, 306 N. Charles St., Baltimore 1, Md.

PSA COLOR division is sponsoring contests for color slides and prints for 1947-48 season, which are open to all color photographers. In addition to the medals and ribbon prizes, each entry receives a criticism, if requested. Entry forms are available from Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

THE NEW YORK HERALD TRIBUNE announces that it will handle the $10,000 Newspaper National Snapshot Competition in the New York area. The contest runs May 23 to Sept. 11. Top prize will be $1,500 for a single picture, judged on general interest and appeal rather than photographic technique. In order to be eligible for the nation-wide prizes, a contestant must first win one of the weekly local prizes in one of four classes. Entries in the New York area should be sent to the New York Herald Tribune, 230 West 41st Street, New York 18, N. Y.

IOWA STATE FAIR announces a photographic competition open to the world and offering more than $100 in cash prizes for its 1948 Photographic Salon. Eighteen different sections ranging from action photos to still life subjects are offered in this year's classification, including a special class for colored photos. Complete premium list may be obtained from L. B. Cunningham, Secretary, Iowa State Fair, Des Moines, Iowa. Dates of the 1948 Fair are Aug. 25 to Sept. 3.

THE WISCONSIN CENTENNIAL is featuring a photo contest open to any Wisconsin resident and sponsored by Ed. Schuster and Co., Kryptar Corp., and Curtis Circulation Co. Prizes ranging from $40 to $5 will be awarded in each of five groups; Wisconsin industry, historical scenes, Centennial activity, babies, and a special class for high school students. A grand prize of $100 will also be awarded. Pictures must be taken on Kryptar film after May 1, 1948 and must be unmounted and unretouched.

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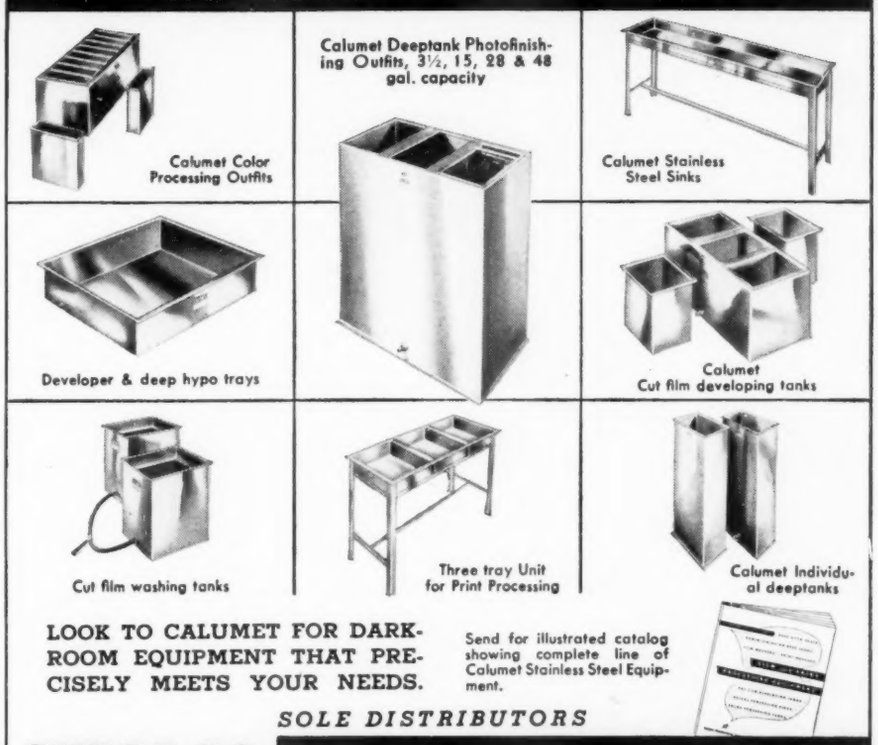

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For entry forms write Schuster's Photo Contest, N. 3rd St. and W. Garfield Ave., Milwaukee 1, Wis. Any number of pictures may be submitted; contest ends at midnight, Sept. 30.

SIX ARGUS FILTER-PHOTO CONTESTS will be held during the next six months with prizes totalling $840 for amateur photographers. Pic tures submitted must be taken with a filter, though not necessarily an Argus filter or with an Argus camera. Full details and entry blanks are available at Argus dealers. The contests will continue until November.

THE SECOND INTERNATIONAL ZOO PHOTOGRAPHY COMPETITION, sponsored by the Nature Camera Club of Chicago and the Chicago Zoological Park, is offering prizes up to $100 in each division. Prints and slides taken in any zoo in the world are eligible] no entry fee is required and as many as six prints and six slides can be entered. Contest closes Sept. 15, and selected pictures will be on exhibit at the Brookfield Zoo, Oct. 3 to 31. Entry forms can be obtained from Ben Hallberg, 3336 Grand Blvd., Brookfield, Ill.

MARKETS

NATIONAL PHOTO FEATURES, 3500 Emerald St., Philadelphia 34, Pa., is in the market for 4x5 Kodachrome transparencies of attractive girls, children, animals, etc. Also needed are 8x10 black-and-white photographs, either single shot or in series, on human interest, personalities, spot news, and sports. Include return postage and release with material. Copyrighted pictures are not wanted.

INTERNATIONAL HARVESTER COMPANY seeks action pictures of operational scenes in which their products are shown at work in the United States and Canada. Before submitting any prints, write to the Consumer Relations Department, International Harvester Co., 180 N. Michigan Ave., Chicago 1, Ill., for form number A-65-KK.

THE OKLAHOMA TRANSPORTER wants photographs pertaining to automotive transportation covering such subjects as trucks on the open road, wrecks, fires, new or unusual equipment, repair shops, etc. With each photograph or series there should be a brief explanation of 50 words or less. Prints should be 8x10 glossy with release. Payment of $2 to $5 on acceptance. Send to the Oklahoma Transporter, P.O. Box 814, Tulsa, 1 Okla.

RELIGIOUS NEWS SERVICE is in the market for photos of inspirational nature for syndication to religious press. Want scenics, family groups, seasonal shots, children at play or prayer, Bible studies, Sunday school subjects, and other church activities. Pay $5 to $10 each for those accepted. Must be good glossy 8x10 prints. Religious News Service, 381 Fourth Avenue, New York 16.

PHOT-O-PINION, a survey and photographic service for trade and business papers, is seeking new correspondent-photographers. Payment is $3 per photo and 25-word legend. All work is on a definite assignment basis. When applying, correspondents should give age, experience, present business affiliation, present area in which he is now operating, and submit small sample of camera work. Enclose return postage. Address Phot-O-pinion, 49 Monticello Ave., Jersey City, N.J.

ROLLANS AND JOSEPH are looking for good color transparencies, 2½x3½ and up, of babies and children animals, children and animals together, and pretty girl pictures of "Cover Girl" type and quality. Also black and white prints, 8x10, glossy, of the same subject matter. They pay 50 per cent of gross, after the sale. For information, write Clarence M. Rollans, Rollans and Joseph, 2161 Shattuck Avenue, Berkeley, California.

FINECRAFT COLOR wants transparencies 2½x2½ to 4x5 for sample and display use. Scenics, women, and children desired, and all should be vertical composition. Photo and model releases with all transparencies, which remain the property of photographer; reproduction rights wanted for one year. Will pay $5 to $10 per transparency. Address Finecraft Color Laboratories, Inc., Dept. 2, 1015 6th Ave., New York 18, N.Y.

OUTDOOR PHOTOGRAPHERS LEAGUE, non profit organization of amateur as well as professional movie and still camera enthusiasts and illustrators, is in a position to market photo features along outdoor lines. Interested freelance cameramen can obtain specific information on OPL, types of material desired and how pix are handled and payments made by writing to OPL, 4486 Point Loma Avenue, San Diego 7, California. Sample Newsletter sent on request.

IRWIN W. REED COMMERCIAL PHOTO AGENCY is in the market for 4x5 color films and 8x10 glossy black and white cheesecake, glamour portraits, pin ups, colored girls, farmerettes, cowgirls, commercial fishing, marine, farm life, poultry and stock. Payment is on a commission basis, the agency deducting 25 per cent. Models' release must accompany all photos. Write to Irwin W. Reed, East Jordan, Mich.

PEOPLE'S WEEKLY, 270 North Circular Road, Dublin, Ireland, is interested in purchasing brightly written feature articles of 600 to 700 words, illustrated by four or

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five action or close up photographs with captions. Subjects of general appeal to the average popular magazine reader are wanted: wild life, strange peoples and customs, adventures, science, famous men, hobbies, furnishing and decoration schemes, unusual cookery recipes, etc. Suitable material is paid for on acceptance; rejects will be returned to senders at the magazine's expense.

H. B. Kappelhof Associates are planning a new syndicated house organ-type magazine which will be distributed under various titles through leading West Coast firms to their customers. They plan to pay $10 and up for photographs. Many types of readers will be reached, so that no special slant is necessary. Return postage must accompany pictures. Address to H. B. Kappelhof Associates, 638 Sacramento Street, San Francisco 11, Calif.

Massachusetts Zoophilist Society is interested in purchasing any type of domestic animal interest photos and transparencies, paying from $2 to $10 each. They particularly want special interest emphasizing the rabbit and fur animals. Address submissions to Massachusetts Zoophilist Society, Ben J. Mickewitz, Secretary, North Wilmington, Mass.

New Holland Machine Company is in the market for action pictures of operational scenes in which their farm and industrial machinery is shown at work in the United States and Canada. Before submitting prints, write to Supervisor of Photography, Advertising Department, New Holland Machine Co., New Holland, Pa.

Mickewitz & Associates are looking for color transparencies of pretty girl shots ideal for calendar and art. They pay 60 percent of gross after sale. Animal and industrial slides are also in demand. Write to Mickewitz & Associates, Box 113, North Wilmington, Mass.

Peerless Sales Co., Box 171, Canal St., Station, New York 13, N.Y., will purchase original 16-mm movie film of sport subjects of any footage, edited or not. Wide distribution and full credit given and material promptly returned prepaid if not usable.

Peerless Films, Box 171, Canal Street Station, New York 13, N.Y., will buy photographs of women in sports, muscular women, women athletes, etc.

Airpixs, a division of the American Association of Aerial Photographers, needs aerial photographs, both black and white, single weight, glossy 8x10 and color, larger than 3¼x4¼ with information, price, and return postage. Send to Airpixs, Saugatuck P.O. Box 8, Westport, Conn.

The Cuyahoga County Agricultural Society is sponsoring its Ninth Annual Photographic Exhibition to be held at Bera, Ohio, from August 18 to 22. Over $200 in prizes will be awarded, and all entries conforming with the condition of entry will be on exhibition, under glass, for the duration of the Fair. Closing date for receiving prints and applications is Aug. 4. For entry forms and further details, write Mary-Jane Matheson, superintendent in charge, 12317 McGowan Avenue, Cleveland 11, Ohio.

World in Color Productions of Elmira, N. Y., is interested in buying 16-mm Kodachrome footage of the following areas: Acadia National Park (Maine); Big Bend National Park (Texas); Carlsbad Caverns (New Mexico); Isle Royal (Michigan); Shennandoah National Park (Virginia); Wind Cave (South Dakota); Mammoth Cave (Kentucky); Everglades (Florida); and Banff-Lake Louise (Canada). Requirements, 150 foot original each subject. Scenes short, not over 5 feet each. Filmed from tripod mount, 24 frames per second. Screen credit and national prominence given photographers whose work is accepted. Do not send films but write to World in Color Productions, Elmira, N. Y.

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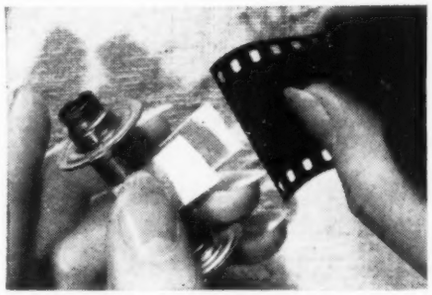

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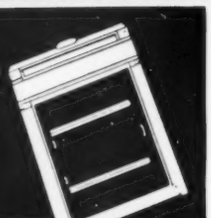

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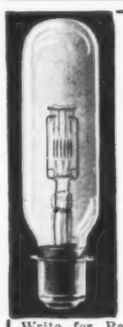

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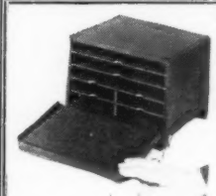

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I WILL buy your 5"x7" or 8"x10" camera regardless of condition, or any lens you might have. W. K. Crosson, 13501 Dexter, Detroit 6, Mich.

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KINE-EXAKTA f2.8 Tessar, case, practically new $235. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

5x7 "VIEW Camera", lens, shutter, $50. Baird Studio Astoria, Illinois

LIGHT Boom Kit, $11.95. Free literature. Project Engineering, 8126 E Alhambra, Clearwater, Calif.

REVERE, Keystone, Eastman and Ansco Still and Movie Cameras, Projectors, Film and Accessories. Conner Films, Port Clinton, Ohio

250 EXPOSURE Leica; 90mm f2.5, $80; 50mm f1.8, $75; 35mm f3.5 $65; Weltur Split 120 CRF f2.9 $85; 16mm movie f4.5 Dallmeyer 6" $60; 3" f2.5: 15mm f1.5. Binoculars Sanderson, 134 W. 70, New York 23, N Y

X NON f2 Schneider 125mm (5 in.) German lens in barrel with iris. Very rare. With filter. Can mount for Graphic, Exakta, etc. First $120 takes. C. J. Condon 3 21 Pico, Santa Monica, Calif

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BUY Direct Cameras, Equipment. Save Dealer's profit. New Directory 25¢. "Camera", 126-P Lexington Avenue, New York 16, N.Y.

ANGENIEUX 90mm f2.5 coated lens. Coupled for Leica $125. Rouzer, Box 1928, Hollywood 28, Calif.

LEICA 135mm coupled lens, leather case $83. Vidom finder, leather case, $38. Dr. Lewis Turner, Milam Bldg., San Antonio, Texas

CONTAX III, f2, one owner, Box 153, Baltimore, Md.

CONTAX lenses, Universal Finder, Contameter, 7x50 Leitz Binoculars, Leitz Microscope, Mercury Camera II f3.5. Erich Redlich, 1241 Greenleaf, Chicago Ill.

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NEW & Used Lenses for the Amateur & Professional List on request. 48" Telephoto lens. Mayfair Camera Co., 4011 Shelmire, Philadelphia 36, Pa.

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ZEISS 135mm Sonnar f4, Zeiss 28mm Tessar f8 for Contax with finders and case L.N. Make offer. N.F. Kinninger, 3131 New Ashland Place, St. Louis 15, Mo.

ANNIVERSARY Graphic 3 1/4x4 1/4 guaranteed like new. Ektar coated lens in Supermatic, Rangefinder, focus spot, highland gun, pack adapter, fifteen holders, filters, sunshade, $250. Dave Chaney, Valparaiso,Ind.

PLAUBEL Makina II-s, chrome, f2.9, 19cm telephoto, proxar, rollfilm adapter, pack adapter, holders, flashgun, case, practically new, $3 75. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

"BUCCANEER". New Universal's 35mm camera with f3.5 coated lens, list, $65, special, $54. "Tonemaster", New Universal's sound and silent 1000 w. projector, list, $350, special, $285. "Mercury II". New Universal's camera with f2.7 lens, list $82.90, special, $67.21. Dan's Service, 411 Redgate Ave., 5 Norfolk 7, Va.

IKOFLEX III, accessories, $255. Leica III f2, $155. Duo-620 II, accessories, $125. Scheuermann, 161 Grand St., New York 13, N. Y.

ROBOT 35mm Carl Zeiss Tessar f2.8, $150. Robot 35mm Carl Zeiss Biotar f2, $175. Paillard 8mm Model H-8 Wollensak, f1.5, $285. Contax 35mm Tessar f2.8 Model 1, like new, $150. Wilson Sports Equipment Co., 36-40 Center Street, Rutland, Vermont.

RETINA II, f2 Heligon, rangefinder-viewfinder one window, case, brand new condition, $165. Ralph Altman, 1305 E. 63rd St., Chicago 37, Illinois

EXAKTA Camera, brand new, with case. 1:1.9 f5.8 Cm. Hugh M. Marx, #9 Alpine Court, Little Rock, Arkansas.

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LEICA IIIc, Summitar, Elmar 5cm, Elmar 3.5cm, Thambar, Hector 9cm, Hector 13.5cm, Astro 30cm, Universal view finder, Tripod, filters, cases, $850. Americus Mitchell, 3210 St. Paul St., Baltimore 18, Md.

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KODAK Retina, like new, f3.5, Schneider, case, $59; Argus C-3, like new, $57. Complete; Argus AF f4.5, good, $19. Wanted Graphic, Krzak, Pawtucket, R.I.

BELL & Howell 8mm Sportster 2.5 coated, "400" Master Projector, case. Practically brand new. $260.00. Herr, Collinsville, Ill

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WANTED used sliding focusing attachment and sliding arm for Leica. F. B. Hershey, 5 Goodwin Place, Boston, Mass.

GRAFLEX Photorecord 35mm. magazines. Quote price. McClory, 3530 Beechwood Ave., Lynwood, Calif.

ARGOSTAT 35mm Enlarger, Richard O'Neil, Box 371 Sonoma, Calif.

ALTMAN wants Retina II, Weltinis, Bantam Specials. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

PAY immediate cash for Cine Special, Filmo, other 16-35mm production and laboratory equipment. Camera Mart, 70 West 45th Street, New York, N. Y.

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WANTED: 35mm Leica or Contax Outfit: Write giving all details. Box 829, c/o Popular Photography, Empire State Bldg., New York, N. Y.

LOOKING for Auto Rolleiflex, Standard Rolleiflex, Ikoflex II or III or any good 2 1/4x2 1/4 Reflex, Box 830, c/o Popular Photography, Empire State Bldg., New York, N. Y.

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TOP cash prices paid for cameras and lenses. Alfred Bass, 51 Second Street, San Francisco 5, Calif.

HIGHEST prices paid for Leica, Contax, Rolleiflex, Rollfilm, Reflex, Movie cameras, projectors. Ace Camera Exchange, 136 E. 58th St., New York 22, N. Y.

ASK how to ship your camera C.O.D. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

LEICA, contax or Rolleiflex, Mr. Morris, 172 Martine Ave., White Plains, N. Y.

ALTMAN wants Welturs, Bessas (rangefinder models), Medalist II, Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

DAMAGED cameras, shutters, equip. Any make, highest prices paid. Chicago Camera Specialists, Room 1609, 16 N. Wabash Ave., Chicago 2, Ill.

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ARGUS cameras any model, any condition. Cashier's check by return mail. Camera will be returned if offer not acceptable. Send camera to The Argus Man, P.O. Box 619, North Hollywood, Calif.

ALTMAN wants the following cameras, offer by return mail: Bantam Special, Bolex H-16, Cine-Special, Contaflex, Contax, Ektra, Exaktas, Ikoflexs, Kine-Exakta, Korelle II, Leicas, Medalist II, Nettax, Plaubel Makina II-s, Retina II, Rolleicord, Rolleiflex, Super Ikontas, Super Baldina, Tenax II, Voigtlander Bessas Superbs, Weltinis, Welturs: Compare my offer is all I ask. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

RETINA, Weltini or Bantam camera wanted. Colortone. 172 Martine Ave., White Plains, N. Y.

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WANT fine cameras, Lens, etc. Also rollei, Leica and Contax lens and accessories. Trade or pay cash. Kirby, 730 Edgemont St., Dallas 16, Texas

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FREE home movie list. Superior Film Service, Box 713, Troy, N. Y.

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AUG. 1948

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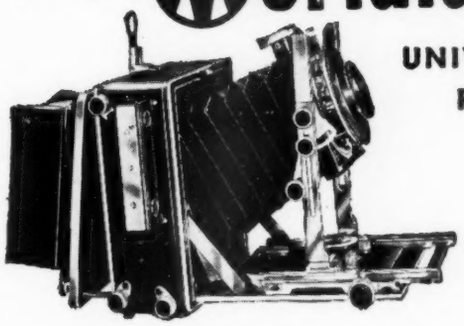

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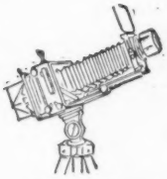

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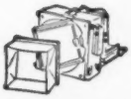

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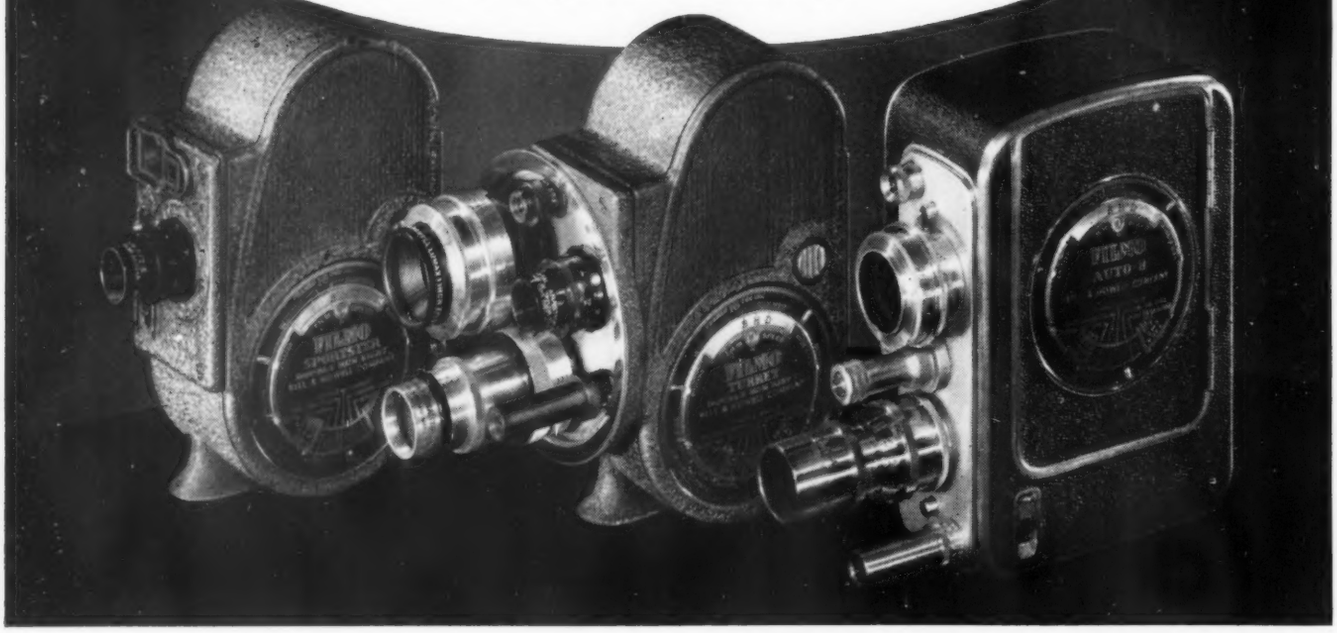

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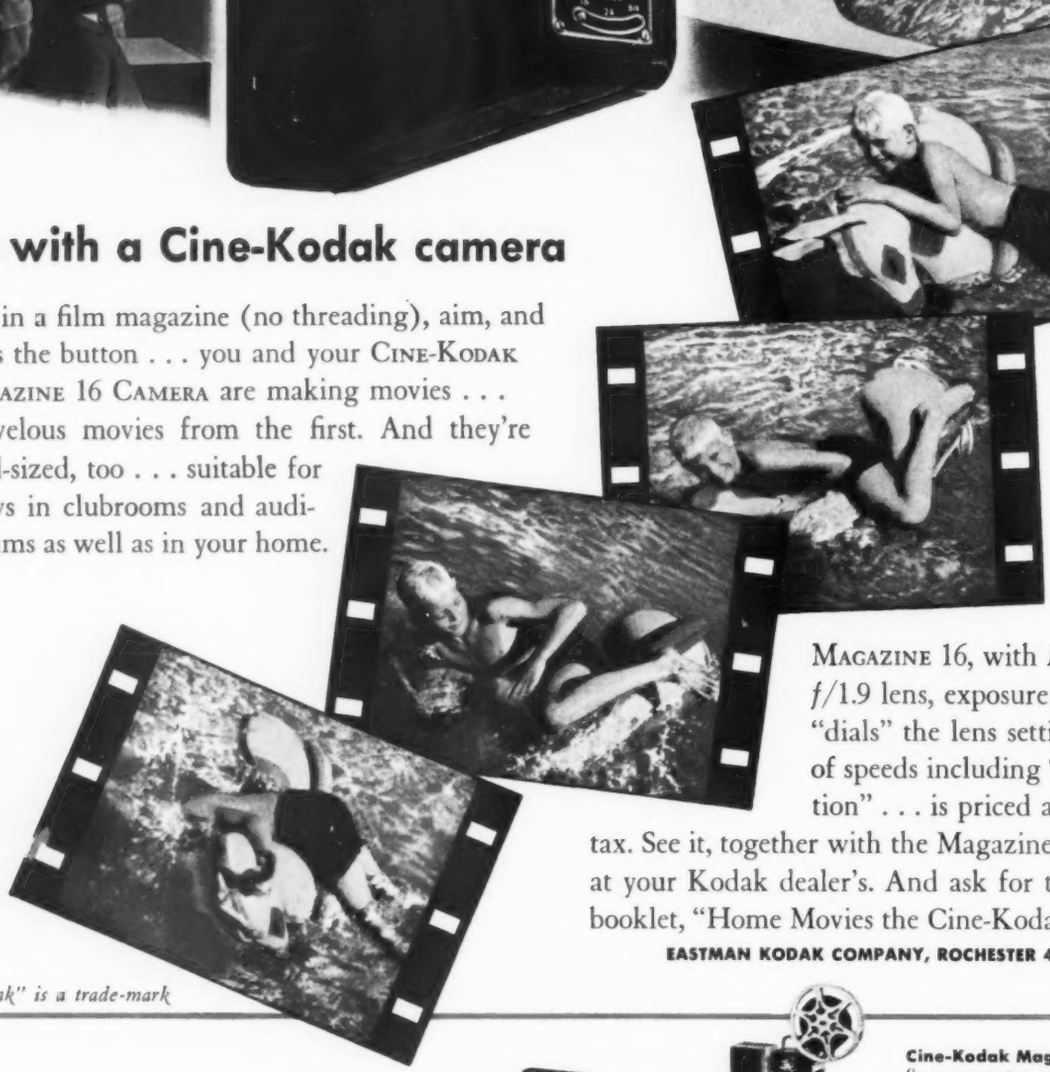

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